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INDIAN RUNNER DUCKS FOR EGGS

By E. I. FARRINGTON

DUCKS never enjoyed great popularity in this country until the Indian Runners came to the front. These birds differ very widely in their characteristics from other breeds and have so many good points to recommend them that they are being bred in largely increasing numbers from coast to coast. The growing popularity of this breed is clearly indicated by the greatly augmented classes at all the poultry shows, but hundreds of men and women all over the country are keeping Indian Runners for egg production without a thought of breeding exhibition stock. With fanciers and utility breeders both interested in the runners, it is likely that they will continue to grow in favor for many years.

Truth to tell, the best specimens of this breed in any of the three varieties are very handsome birds. Their upright carriage, trim contour and alert manner give them a distinctive appearance which is certain to attract attention anywhere. Probably the fawn and white variety is the best known at present, but the English or penciled runners have many admirers and the pure white birds are proving prime favorites. White birds in almost any variety of poultry seldom lack popularity.

Doubtless, even the exceptional qualities of the Indian Runners would never have brought them conspicuously before the public, if it had not been for the fame which they have won as egg machines. It is not without reason that they have been termed the Leghorns of the duck family. With average care, each duck may be expected to lay at least 130 eggs a year. Often this number is exceeded; sometimes, of course, it is not reached. The strain counts with ducks as with other kinds of poultry. It is important to have a good strain, not only in order to get a large number of eggs, but in order to make certain that the eggs will be white shelled. Occasionally ducks are found which lay green tinted eggs, and as these eggs are not esteemed desirable by most people, such birds are to be avoided as breeders. It is always well, when buying Indian Runner ducks for breeding purposes, to make it a part of the bargain that they must be guaranteed to lay white eggs only.

There is a prejudice among some people against duck eggs, but this is entirely without foundation and gradually is being overcome as the eggs produced by Indian Runners become better known. These eggs are considerably larger than those laid by hens, frequently running six to a pound; they are thick and rich and particularly well adapted to culinary purposes, and have no objectionable flavor. In fact, it is difficult to distinguish them from ordinary eggs when cooked, except for the size and the fact that the white is a trifle tougher. It

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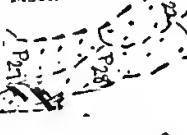


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WILLIAM J. MACKENSEN, Naturalist
Dept. C YARDLEY, PA.

may be said in passing that these eggs may be made into an omelette of surpassing excellence.

Recommend ducks to the average man with a country place and he will say, "Oh, yes, I would like to keep a flock, but you see I have no pond." That illustrates the belief of most people that ducks must have water in which to swim. This, of course, is not a fact. Large numbers of Indian Runner ducks are raised yearly which never know what it means to kick their webbed feet in any deeper water than that contained in a pan. Even if they have a pond to swim in, they will spend much of their time on the land. They must have no lack of water to drink, however, and always in a receptacle deep enough to allow them to completely submerge their bills; otherwise their nostrils are likely to become clogged with food or mud to the end that the birds smother to death. It takes four weeks to incubate duck eggs and they usually are set under hens, except on large plants where incubators are used. It is just about as easy to hatch duck eggs as hens' eggs in an incubator, except that temperature is run half a degree lower and much more moisture is given.

Usually it is not worth while to assist a chicken which is unable to break out of the shell, but experience has shown that ducklings given a helping hand at this time often develop into just as rugged birds as their companions. The membrane of the duck egg is extremely tough and the youngsters often have great difficulty in breaking through it.

Indian Runner ducks are supposed to be non-sitters, but occasionally one of them will become broody, make a nest beside a tree stump or in some other secluded spot and hatch out a fine lot of ducklings. The eggs usually run fairly fertile and hatch even under neglect. A duck which is sitting will cover her eggs with down pulled from her breast and then leave them, sometimes for several hours.

It is by no means a difficult task to raise the ducklings, especially after the first few weeks. A crumbly mash of bran and corn meal with a little beef scrap added after the first week will be satisfactory, but only enough should be given each time as will be eaten up clean. On large plants where many ducks are kept in a flock the attendant often goes around a few minutes after he has fed the birds and throws a little more mash into the feed pans so that the weaker birds which may have been crowded away at first will have their share. Four or five times a day is not too often to feed at first. Sharp sand or fine grit will be needed for the ducklings and many growers mix it with the mash. Also, there must be water from the first, but in a fountain so shaped that the ducklings can not climb into it. The youngsters are able to swim from the day they emerge from their shells, but it is always wise to keep them out of the water, even if there is a pond or stream close by, until they have their feathers. In case of a hard rain the wise breeder drives the youngsters under cover.

Only a small yard is necessary to confine the young ducklings, and it may be built of boards just high enough so that the little birds cannot see over. Any barrier that they can look over, they will soon proceed to climb over. When a hen is being used to mother them, she may be allowed to fly in and out as she pleases. The ducklings have little use for her anyway, except as a source of heat, and by the time they are large enough to be left alone the old

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hen will be glad to find relief from the task of caring for them.

As the ducklings grow older a wire fence will be needed to hold them and it must be kept taut, for they soon learn to climb over a fence which sags sufficiently to give them a foothold. It seems to be a great pleasure for them to secure their freedom and wander about the neighborhood. If they get into the garden on such occasions they are likely to do quite as much damage as a flock of hens.

It must be admitted that Indian Runner ducks are noisy. The drakes are capable of uttering only a soft piping cry, but the ducks have remarkably well developed lung powers and, if they are not fed at the regular hour, will make an outcry not to be easily misunderstood. Because of the disturbance which they occasionally make, it is not advisable to try to keep Indian Runners in a thickly settled community. In the country or in suburban sections they will cause little annoyance, especially if they have plenty of yard room. Close confinement is not advised, either, under any circumstances, for these birds foul the ground very quickly. They need a run of ample proportions.

All things considered, Indian Runner ducks are perhaps the most interesting of all kinds of poultry which the amateur may conveniently keep. They display remarkable intelligence and are much more tractable than hens. They may be handled in flocks, for example. They move as a unit and do not scatter in all directions like a flock of hens. They quickly learn to adapt themselves to existing conditions and have many little mannerisms which are a source of endless amusement to those who watch them. If a member of the flock is separated from the others and restored to them later on, they will welcome him with very evident pleasure, going through a series of performances which much resemble an Indian war dance.

It is a curious fact that these birds can see at night very much better than ordinary fowls. It is not at all unusual for them to wander about their yards until late in the evening and sometimes, if they have been humored a little, they will demand a midnight meal with such insistence that they cannot easily be refused. On a warm moonlight night they may be depended upon to remain out of doors until morning. The wise duck keeper is careful, however, to keep his birds yarded until after eight or nine o'clock in the morning, for most of the eggs are laid before that time.

ABOUT WATER FOR THE HORSES

A BULLETIN recently issued by the Australian Government regarding water for horses and the proper time to give it, has the following advice:

Horses require from five to fifteen gallons of water a day, the quantity depending upon the temperature and the amount of work performed. Pure water is just as essential to a horse as it is to a man, and it is a mistake to suppose that a horse can drink badly contaminated water with impunity. Water obtained from pools or shallow wells, contaminated with surface drainage, or containing decomposing organic matter, frequently causes diarrhoea, and generally predisposes to colic. Water that contains a large amount of sediment should not be given, as the sediment causes a mechanical irritation of the mucous membrane of the stomach and intestines, i. e., sand colic. When at rest in the stable, water should be given three times a day, and should invariably be given previous to feeding.

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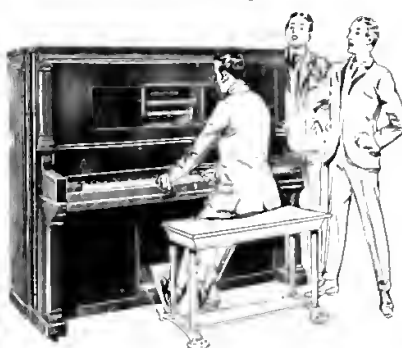
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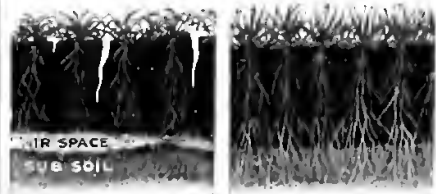
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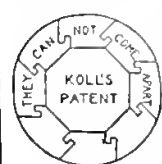


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APRIL GARDENING ON THE PACIFIC COAST

THERE is a long list of vegetables that may be planted in the Pacific Coast country in April. Of course the earliest season is in Southern California, and in a way the seasons vary as you go northward, although the topography of the land and the nearness to the ocean make a considerable difference.

In general, the following list of vegetables may be planted during this month: Peppers, tomatoes, sweet potatoes, asparagus, artichokes, pole beans, bush beans, beets, broccoli, cabbage, chicory, collards, cress, egg plants, cucumbers, endive, kohlrabi, leek, lettuce, muskmelon, watermelon, mustard, mushroom, okra, onions, peas, parsley, potatoes, pumpkins, radishes, rhubarb, salsify, spinach, squash and turnips.

If you have not sown the seeds of peppers, tomatoes, cabbages and broccoli so that you have the plants ready to set out now, by all means buy a few plants if you can, otherwise you will have to wait longer for the fruits. If you want a late crop, sow the seeds now in a hotbed or in boxes that can be kept in the house where the young plants may make a start. In transplanting these plants, be very careful that you do not crowd the roots. A person who is careless, or who has not had experience in this work, may ball the roots up and drop them into a hole that is not properly filled with loose earth. The result will always be a dead plant within a few days.

The roots should be spread out in a hole that is large enough to give them plenty of room. I always follow the practice of pouring in a good supply of water; but if the soil is moist or if the water is poured on immediately afterward, the result will probably be just as good.

Try to picture in your mind the hole that is made to receive these plants, when a handful of dirt is thrown in around the top of this hole above where the roots are. You can readily see that if this soil is thrown in in a large quantity and not properly packed, the roots will be in a little cavity that is not filled. This of course will make it difficult, to say the least, for these roots to grow well.

The proper way is to throw the loose soil in around the roots a little at a time and press it down; then you are sure that all of the space will be well filled.

This is a good time to start an asparagus bed. There is no advantage at all in buying two-year-old roots. The one-year-old roots will develop just as quickly as the older ones. It requires an entire season for the roots to make a start regardless of their age.

In places where irrigation is necessary, be sure that the asparagus is not slighted. So often it is the habit of garden makers to put the asparagus bed in an out-of-the-way corner, and this often happens to be in a place where water is not available. Good results cannot be expected; in fact, if the place is too dry, you may expect to lose your plants entirely.

Where the soil is at all firm, it is a good plan to use a claw cultivator after each watering. This will keep the surface soil stirred up well, keep down the weeds, and will prevent excessive evaporation.

Be sure to plant the roots in the location where the bed is to remain. If you attempt to move them, you will have to wait another year for them to make a good start.

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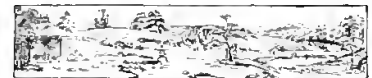
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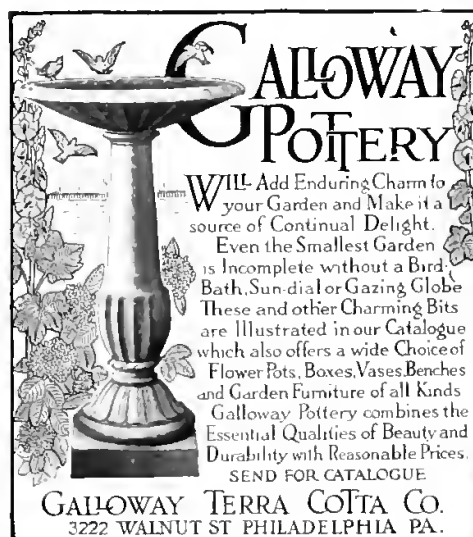
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much larger than the ordinary varieties and produce them in great abundance. This is one of Burbank's best introductions.

In growing pole beans, considerable time and expense can be saved by using poultry wire instead of poles. Posts may be set about every rod along the row and wires stretched between them. It may be necessary to go along the row after the runners are well developed and train them onto this wire, but this will take only a short time. When trained in this way, you will find that the beans are very easy to harvest and the time required to put up the wire is much less than is saved in handling the beans.

In growing cucumbers, a great deal of time can be saved by starting the plants in a hotbed. This is not the usual practice.

If the seeds are to be sown in the ground now, put them in very shallow. There is a tendency sometimes to cover seeds of cucumbers and other vines too deeply. The result is that, when there are cold rains following their planting, the seeds rot or at least develop very slowly.

Cucumber seeds need a covering of mellow earth not more than an inch deep, and even less will suffice.

In the planting of melons, don't omit Burbank's Winter Cassaba. This is a variety that produces melons just as good as the ordinary muskmelons, but with the added quality of keeping. They may be kept during the Winter the same as Hubbard squash.

In making plantings of squash, the Hubbard of course is the standard for Winter use. Nothing has been found to equal it, but for Summer use the yellow Crook Neck has no equal. Two vines of this variety will supply a medium-sized family for the entire season. Just as fast as you pick the fruits, new blossoms develop and there seems to be no end of production. This squash is cooked, skin and all, so that the work of preparing is very small. All that is necessary is to remove the inside seed cavity and cut up the rest of the squash.

April is the month in which to set out flowering plants for Summer blooming. If you are making new plantings, it will be necessary to buy the plants or, as is often possible, get them from your neighbors. Most of the varieties that can be set out now are reproduced by a division of the plants. After they are located in one place for several years they develop such a mat of roots and stems that they are much better for being divided.

The varieties to set out now are: Asters, Pentstemon, Daisies, Pansies, Chrysanthemums, Flowering Sage (Salvia), and Colons.

April is the time to attend to the lawn. Every lawn profits by a good top dressing of rich loam or manure. Well pulverized manure, preferably sheep manure, should be scattered thickly over the grass and then rolled in. This application costs very little and is well worth while if repeated each year. There is always more or less injury to the lawn by gophers and this application of fertilizer is a great aid to the roots in spreading so as to fill in the bare spots.

A RECORD BALLOON VOYAGE

A DISPATCH from Perm, on the border between European and Asiatic Russia, announced the arrival on December 21 of a German balloon which made the flight of 1,710 miles from Bitterfeld, Prussian Saxony, without a stop in eighty-seven hours. This beats the record of the French aeronaut, Bienaime, who made a flight of 1,491 miles.



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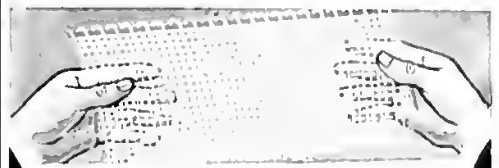
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Poles

enough to build a stockade around California—12,480,000 of them, worth in the lumber yard about \$40,000,000.



Telephones

enough to string around Lake Erie—8,000,000 of them, 5,000,000 Bell-owned, which, with equipment, cost at the factory \$45,000,000.



Wire

to coil around the earth 621 times—15,460,000 miles of it, worth about \$100,000,000, including 260,000 tons of copper, worth \$88,000,000.



Switchboards

in a line would extend thirty-six miles—55,000 of them, which cost, unassembled, \$90,000,000.



Lead and Tin

to load 6,600 coal cars—being 659,960,000 pounds, worth more than \$37,000,000.



Buildings

sufficient to house a city of 150,000—more than a thousand buildings, which, unfurnished, and without land, cost \$44,000,000.



Conduits

to go five times through the earth from pole to pole—225,778,000 feet, worth in the warehouse \$9,000,000.



People

equal in numbers to the entire population of Wyoming—150,000 Bell System employees, not including those of connecting companies.

The poles are set all over this country, and strung with wires and cables; the conduits are buried under the great cities; the telephones are installed in separate homes and offices; the switchboards housed, connected and supplemented with other machinery, and the whole Bell System kept in running order so that each subscriber may talk at any time, anywhere.



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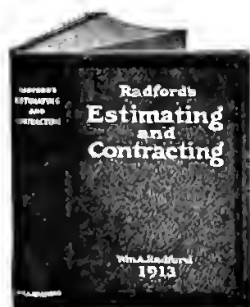
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GARDEN TOOLS WORTH WHILE

By E. I. FARRINGTON

TO try making a garden without the proper tools is but to invite discouragement and failure. Yet a multiplicity of tools creates confusion. The number and variety displayed in a well-equipped store suggest a military arsenal and even an expert is forced to inquire what some of the instruments are designed to accomplish.

The common hoe is an old reliable tool which cannot well be dispensed with. There are several modifications, however, which are well worth while, especially if the garden is too small to require a wheel cultivator. One of these is the Warren hoe, and another the scuffle hoe. The former is in shape somewhat like a triangle, being pointed at the bottom, and serves a useful purpose in opening drills for seeds as well as in breaking up unusually hard soil. Often, it can be used with much less exertion than the common type of hoe. The amateur will make no mistake when he buys a Warren hoe.

During the Summer months when the principal garden work consists in keeping the surface of the ground stirred and the insistent weeds cut off, the scuffle hoe is found most convenient. It has a flat blade resting on the ground and is pushed instead of pulled. If the surface soil is not hard, the entire garden may be gone over in a short time, and with a minimum of muscular exertion. There should always be a scuffle hoe in a garden not supplied with a wheel hoe, and market gardeners who have many tools to choose among, commonly prefer it above all others for Summer work.

A comparatively new tool, which the professional gardener will no doubt disdain, but which is worth the attention of the amateur, has a long handle and is shaped much like a human hand, with the fingers bent and wide spread. With this tool it is possible to do much of the work which formerly had to be performed, perforce, on the hands and knees. It may be pushed close up to the growing plants so as to get the weeds which could not possibly be reached with the hoe or cultivator except at the risk of breaking the plants. It really is an extra hand and it may be used without bending the back or soiling one's fingers, it is exceptionally commended to garden makers of the gentle sex.

Few other tools are needed except a spade, a fork and an iron rake. It is a wise gardener who uses a fork when he can and a spade when he must. Much depends upon the soil; some kinds can be handled best with one tool and some with another. The iron rake is indispensable, in the small garden, at least. With it the soil may be smoothed and pulverized better than with any other tool. It should always be used faithfully before a new crop is seeded at any time in the course of the season.

It goes without saying that the wheel cultivator, to be pushed by the operator, is always worth while, unless the garden be very small, in which case it really is not needed. The wheel cultivator saves both time and labor, and when it has a number of easily adjusted attachments may be used under many different conditions. In the average kitchen garden the seed drill is not needed, for seed sowing with the aid of a Warren hoe is a very simple matter.

But whatever the tools, it is necessary to keep them clean and bright and sharp if they are to give full satisfaction. Rusty, dirty blades will hold the earth and increase the labor. A file is a valuable addition to the garden arsenal.



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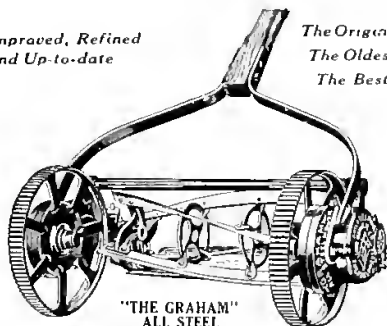
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THE TALKING MACHINE IN THE HOME

By MARIE E. CAMP

WITH the growing demand for music in the home and the natural desire of those with an appreciation for music to enjoy what perhaps they themselves cannot produce, the talking machine has found its way into popular use. As it is no longer limited to its original type as in the days of its inception in 1878, but has become a means of producing artistically and with the utmost accuracy and delicacy the best in vocal and instrumental production, the talking machine places within reach of thousands, the music which, without this means of rendition, they would never hear.

Of the talking machine's many uses, may be mentioned its utility in the school, in which singing is taught to children and also languages from records which produce the exact tonal quality of the great singers and teachers as well as correct intonation and enunciation in the study of languages. Dancing, too, in all its varied forms, is taught by this means—not only the modern dances as we know them, which have become even more general since the talking machine has made it possible to produce music of marked rhythm at nominal cost, without the accompaniment of a pianist or musicians—but the folk dances of all nations such as those of the Polaks, Swedes, etc.—which are danced by them wherever they colonize and whenever they gather to enjoy their native pastimes, while records in fifty different languages and dialects make it possible for them to hear their native music—even Chinese and Japanese—which to the occidental ear means so little that is harmonious or pleasing.

While collections are made of the many beautiful things in art it would seem that a collection of the world's greatest voices would be an equal source of delight to the music lover, which could include those of great singers such as Mielailowa, the famous Russian soprano and idol of the country, who may never be allowed by the Czar to sing outside of Russia, and Battistini the celebrated Italian baritone, whose prejudice against crossing the ocean may make it impossible for him to be heard here, except through the talking machine. Many hundred voices are obtainable of which several, such as those of Giliert and Tamagno, have been perpetuated and which could never be heard but from the records made previous to their deaths—could be included in such a collection, which would form a musical library of the greatest interest, value and satisfaction.

It is through the talking machine, too, that many European singers are first heard here in America by operatic managers and are often engaged, as the greatest care is taken in producing records that are exact and distinct. Many attempts are often required even in recording the voices of experienced singers before the record will be accepted as a perfect reproduction and worthy of duplication. The reproduction of animal sounds, however, has not been wholly successful except in that of a captive nightingale's song, which was secured with great difficulty because of its brevity.

The case of the talking machine is also an important consideration in its selection, which should be made with a view to its adaptability to the character and decoration of the room in which it is placed. Many types are produced in a variety of woods and in all periods, so that they will blend as acceptably with their surroundings as any other piece of furniture. When one considers that the United States Government



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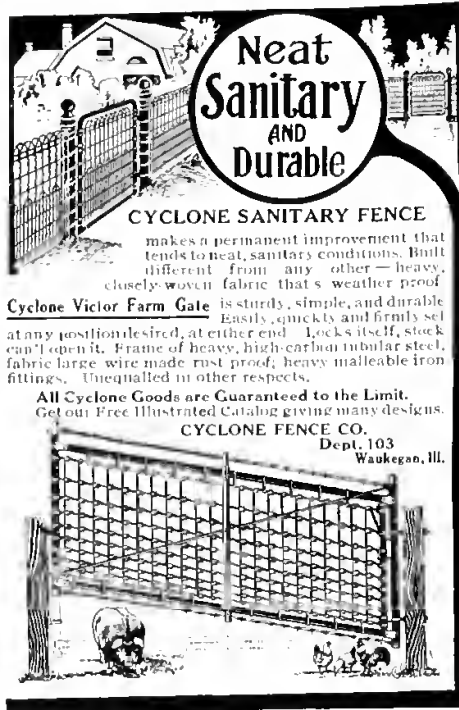
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has included in the specifications of battle-ships being built two talking machines for each ship, it may be seen that the types of cabinets used must necessarily not only include the popular mahogany case with carved detail, the one of ornamental Moorish marquetry, Circassian walnut and oak, together with the gilded and highly decorative Vernis Martin case suitable for the elaborately appointed music room, such as in the White House, but can be found in the case with lines of greater severity for more formidable surroundings.

THE ANCESTOR OF "SKY-SCRAPERS"

A WRITER in *"L'Illustration"* points out that the "skyscraper" is not American in origin and the first one was planned over three centuries ago in a small town of the Duchy of Savoy. In 1601, Jacques Perret, an architect living in Chambéry, designed a building that, although it was never erected, may properly claim to be the ancestor of the modern skyscraper. What a visionary dreamer must have been the architect who three hundred years ago planned an eleven-story building 361 feet in height—almost half as tall as the Woolworth Building in New York! According to Perret's measurements, the building was to have been 166 feet long and 110 feet broad. And the walls were to have been over twelve feet thick! But in 1601 the methods of building construction were by no means so modern as Perret's plans; twelve-foot walls were none too thick to support eleven stories. Here again, however, the ingenuity of the architect showed itself, for he found a way of making use of the walls without weakening their strength. "In the thickness of the walls," he wrote, "are little stairways, cabinets and cupboards, from the bottom floor to the top floor; thus there is no space wasted." Evidently the building was designed for a dwelling—perhaps an apartment house; for in describing his project, Perret wrote, "This great and excellent edifice can accommodate comfortably five hundred people." Considering the date of the design, the project of Jacques Perret was in many ways a remarkably prophetic vision. In ornateness of detail and in fanciful exaggeration the building suggests the sixteenth century, but in its general lines it represents a much later period in architecture. Like the most modern skyscrapers of New York, it has a tower above the main building. And when he designed the terraced roof, did Jacques Perret dream of a roof-garden?

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FRENCH ARTIFICIAL WOOD

THE United States *Daily Consular and Trade Reports* publishes information from Mr. Carl Bailey Hurst, Lyons, concerning the invention in France of an artificial wood, which, it is stated, will be of great value as a substitute for natural wood. The new product has been found after years of study and practical experiments, the most recent of which have given eminently satisfactory results. The process consists in transforming straw into a solid material having the resistance of oak. The straw after being cut into small pieces is reduced to a paste by boiling, to which certain chemicals are added. When the paste has been reduced to a homogeneous mass it is put into presses, and planks, beams, laths, and moldings of all sizes are readily made. This new material can be sawed like natural wood. As a fuel it emits a bright flame and little smoke. It is further stated to be adaptable to the manufacture of match stems.

GEORGE WASHINGTON AS A SURVEYOR

THAT George Washington was at one time engaged in surveying is well known; but it has remained for the modern engineer, working with the present instruments of precision, to show that in spite of the crude instruments of his day, Washington was a most careful and accurate surveyor. The attention which has recently been directed to this matter has called forth a widespread appreciation of the fact that he showed in this work of his youthful days many of those qualities which, in after life, served to make him one of the leading figures of his age.

SQUIRRELS OR FOOLS?

TO the Washington *Star* we are indebted for the following derivation of the expression "the woods are full of them."

A very deaf old man was shooting squirrels in the woods near Wiscasset, Maine, when a stranger happened along.

"Which is the road to Wiscasset?" asked the stranger.

The deaf old man, failing to understand, replied:

"Thar's one—thar's a squirrel—sittin' up there on the tree! See him?"

"I didn't ask you about the squirrels," said the stranger, impatiently. "I asked you which was the road to Wiscasset?"

"Yep," said the old man, "thar's another, too, jest a-peekin' outer that knot-hole."

Then the stranger lost his patience. "You're a fool!" he cried.

The old huntsman gazed into the trees; then he looked innocently at the stranger. "Yep," he said, complacently, "the woods are full of them."

ACCIDENTAL INVENTIONS

AN alchemist, experimenting in earthenware for the making of crucibles, found that he had invented porcelain, says the *Youth's Companion*. A watchmaker's apprentice, holding a spectacle-glass between his thumb and forefinger, noticed that through it the neighboring buildings appeared larger, and thus he discovered the adaptability of the lens to the telescope.

A Nuremberg glass-cutter by accident one day dropped a little *aqua fortis* upon his spectacles. He found that it corroded and softened the glass, and he conceived the idea of etching. He drew figures upon the glass with varnish, applied the fluid, and cut away the glass about the drawing. When he removed the varnish the figures appeared, raised on a dark ground.

The process of whitening sugar was never known until a hen walked through a clay-puddle, and then strayed into a sugar-house. Her tracks were left in the piles of sugar, and when it was noticed that the spots where she had stepped were whiter than the rest, the first step in the process of bleaching sugar with clay was taken.

The wife of an English papermaker one day dropped a blue-bag into a vat of pulp. When the workmen saw the colored paper, they were astonished, and their employer was so angry at the mischance that his wife did not dare to confess her part in bringing it about. The paper was stored for years as a damaged lot, and finally the manufacturer sent it to his agent in London, and told him to get rid of it at any price. Fashion at once marked it for her own. It was rapidly sold at a high price, and the manufacturers found it difficult to supply the great demand for colored paper.

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THE LONG-LIFE WHITE ENAMEL

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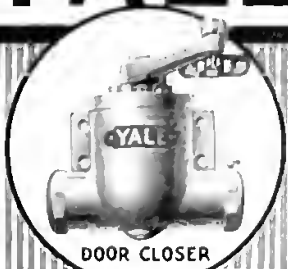
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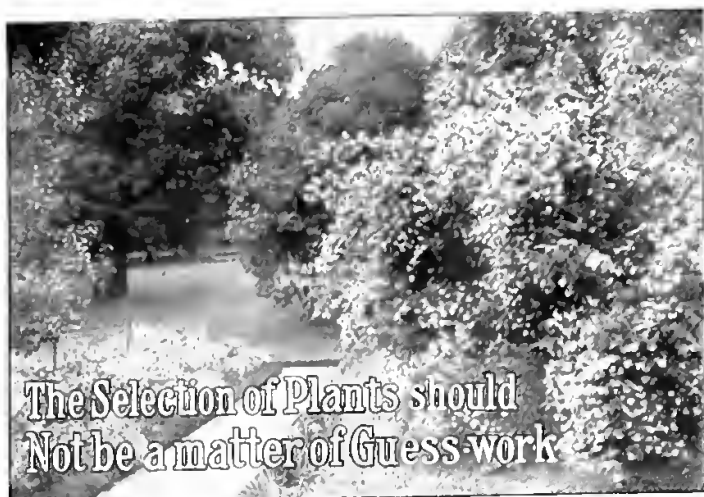
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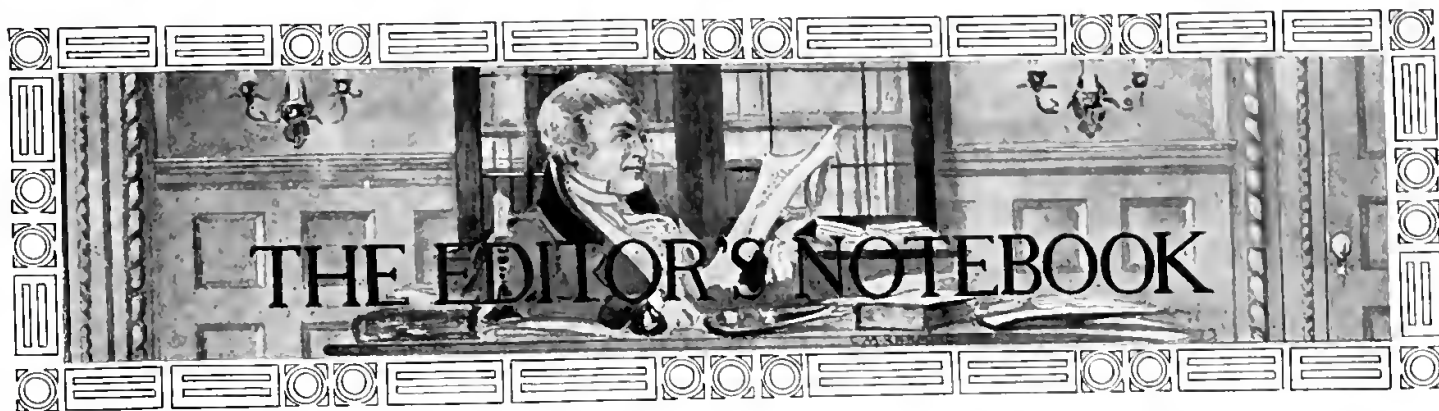
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| XIV. Fixture Wastes. | XXXI. Drawing for the Plumber. |
| XV. Water Closets. | |
| XVI. Ventilation. | |
| XVII. Improved Plumbing Connections. | |

MUNN & CO., Inc., Publishers, 361 Broadway, New York



AMERICAN HOMES AND GARDENS FOR MAY

THE May issue of AMERICAN HOMES AND GARDENS will be the Annual Small House Number of the magazine. It has been the custom of this periodical to devote special attention to the subject of small houses in the May issue of every year and the Small House Number for 1914 will continue the high standard set for the selection of houses of this type to present to the consideration of the magazine readers. Not only will the small houses be illustrated by fine photographic reproductions, but the floor plans of the houses shown will also accompany the text. Mr. Henry Wild, whose horticultural writings in AMERICAN HOMES AND GARDENS have won widespread attention, will contribute a comprehensive article on the subject of Gladioli and their Culture, which article will be beautifully illustrated with five half-tone reproductions from photographs specially taken for this magazine. Mr. Wilfred Carew contributes a finely illustrated article on the subject of Lighting the Small House, a subject which has not heretofore received all the attention it has deserved from the builder of the small house. A group of hollow tile and stucco buildings will be illustrated and described in an article which will be accompanied by floor plans. The group of buildings in question is constituted by a number of cottages on the estate of Mr. Jacob Schiff at Red Bank, N. J. It is expected that the Juror of Awards in the AMERICAN HOMES AND GARDENS "Small House Contest" will have completed the examination of the plans and sketches submitted in time for an announcement of the awards and inclusion of the successful house in this May issue. The Collectors' Department for May will be of unusual interest, including as it will an article by Miss Helen Wethrell on the noted Indian beadwork collection of Mr. S. S. Cunningham of East Hampton, Long Island. This is the finest collection of Indian beadwork in America and will be fully illustrated by half-tone reproductions from photographs. Old Corner Cupboards of Colonial Times will be illustrated and described by Miss Mary H. Northend, who has contributed some of the most important articles that have appeared in recent numbers of AMERICAN HOMES AND GARDENS. The usual departments of "Within the House," "Around the Garden" and "Helps to the Housewife" will be supplemented by numerous other articles. Altogether the May issue of AMERICAN HOMES AND GARDENS will be one of the handsomest Small House Numbers which have been published.

COUNTRY PLANNING

TO say that town planning is a country need sounds like a paradox, but anyone who has seen a country village absorbed by a neighboring town, or watched a village grow into a town without any thought having been taken for its future development, knows the chaos that ensues. The time has come when some initial planning is just as necessary in the country as in the town. Suppose those in the country happen to have their homes near a village containing beautiful winding lanes. As soon as the village fathers become aware that their land has an interest for

purchasers, they begin to cut up those picturesque lanes into rectangular streets, and all the topographical interest is lost. To conserve the best, to guard against possible losses in aesthetic value, and to see one's home village not only as it is to-day, but as it will be ten years hence, is the ideal of town planning in the country. It is this sort of looking ahead and making provision for future growth that will make the village of to-morrow a beautiful thing and conserve the village of the past for its historic value. Good roads and streets well laid out, trees not only planted but cared for after they are planted, parking space allowed for on the wide thoroughfares and ground laid aside for playground and village sports—all these things are necessary even where the summer resident provides himself with acres for tennis courts and golf links. Too often the country village that is surrounded by miles of farm land has not enough land at its centre for a ball field for its young men or a playground for the children. Collective planning, collective effort, are needed everywhere in this country. Changes in America have come so rapidly, especially in the environs of the large cities and towns, that future planning should be done with a generous eye, and in the light of past experience in older localities.

BIRDS AND RAILWAY ACCIDENTS

PROPOS the editorial, "Machines and Human Beings," in which was quoted the report of the Interstate Commerce Commission to the effect that the majority of train accidents for the past decade were traceable to human error, a reader has sent us the following interesting note: While waiting at a wayside station the other day, says a traveler contributor to *Eastern Engineering*, I observed some pigeons sitting on a wire leading from a signal cabin to a line of telegraph poles. When the birds flew away together, the upward bound which they gave at the commencement of their flight caused the wire on which they had been sitting to swing into contact with some of the telegraph lines. I was curious to know what effect in the signal cabin would be caused thereby. On inquiring I found that a stray current had entered the apparatus there and that a false indication had been produced, giving the signalman authority to send a second train into a section which was already occupied. Pursuing my inquiries, I was astonished to learn that many railway instruments are liable to similar interference.

APPLE WASTE

MINNESOTA is taking a step in the right direction in connection with an investigation which is being made to determine the amount of apple waste within the State. A large number of apples are grown in Minnesota, although it has not been looked upon as an apple State, and it has been found that the product during the last two years has not been utilized, a large estimate waste accruing. Investigators will attempt to determine the percentage of waste through failure to utilize the by-products and to find a paying market for them. The information will form the basis of a bulletin that will be watched for with interest in connection with the subject of conservation in general.

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Every garden should have its sundial, it helps to make the garden "home-like"

AMERICAN HOMES AND GARDENS

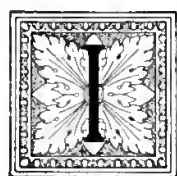
Volume XI

April, 1914

Number 4

A Country Home Near Philadelphia

By Mabel Tuke Priestman



It is a curious fact that a house that is planned without limitations is not usually as successful as one that must conform to the requirements of the owner, or the nature of the ground. The latter conditions often give opportunity for originality of design and result in a well-planned well-thought-out house.

The home of Mr. C. C. Stout, at Ardmore, Pennsylvania, is an instance of this kind, and is an interesting develop-

ment along original lines. The site for the house in its natural state presented some difficulties. The ground sloped directly from the highway to a lower road about fifty feet below. It was necessary therefore to create a platform as a site for the house by excavating and filling, which resulted in the formation of terraces which were ultimately developed to form the interesting features of the grounds.

In order to insure the advantage of western and southern exposures for the living-rooms the kitchen wing had to



The country home of Mr. C. C. Stout at Ardmore, Pennsylvania



The garden front

extend towards the principal approach to the house. The objection to this plan was that the seeming front of the house was devoted to the kitchen premises. This wing, therefore, was planned so as to conceal all the utilities, kitchen yard, drying ground, etc., within walls, and what is usually called the kitchen yard is made to extend under the second-floor rooms, which are devoted entirely to the servants' quarters. The appearance of this wing being somewhat unusual, gives a distinctive note which is enhanced by the charm of the terrace sloping garden and rising wooded country beyond.

The house is an excellent type of brick construction. It was planned for Mr. C. C. Stout by Mr. Horace Wells Sellars, architect, of Philadelphia, who has succeeded in evolving a really good example of a Colonial country house, which not only gives pleasure to the eye, but is replete with every convenience that makes for comfort.

The house is built of dark red vitrified brick which contrasts well with the white painted trims and green shutters. The flatness of the walls is relieved by an arch of bricks above each window. There are circular windows with a header course of bricks between the ordinary windows on the second floor. The same attractive lights may also be seen in the two main gables. The deep overhanging eaves or pent roof add an air of distinction and serve as a shelter to the terrace that runs across the entire width of the house at the rear. A piazza is built at one end, which is furnished with willow furniture, sturdy Windsor chairs and prairie-grass rugs. An unusual feature may be noticed in the double deck balconies which add greatly to the general appearance of the front of the house. Beside the entrance door a well-designed Colonial settle enhances the beauty of the place. The planning of the house and the laying out of the grounds are so completely one scheme that a description of the garden will not be out of place before the house.

The site on which the house is built having been considered from all points of view, it was a delightful occupation to try to make an ideal garden when Nature had already been so prodigal. A steep grassy incline dotted about with small groups of trees, as well as some beautiful old shade trees made an excellent beginning. At the foot of the hill a small stream wandered through a plantation. An open space suggested the making of a lily-pond. Here it is always peaceful and



A terrace

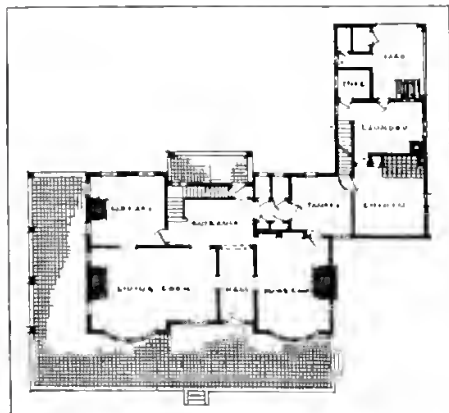


The service front

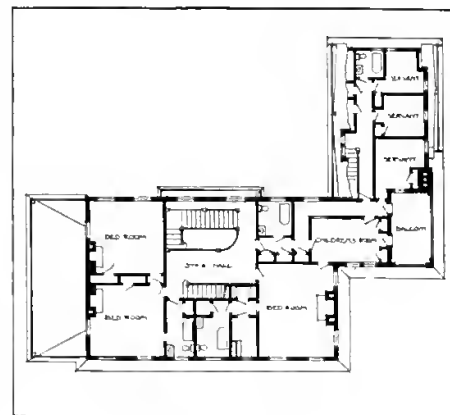
the songs of many kinds of birds may be recognized by the ornithologist.

The house is screened from the highway by a natural hill; a plateau was made on which to build the house just below this incline. The carriage drive comes in at the boundary line of the estate and leads to the house past the kitchen wing. Winding, it forms a half circle in front of the house, where a generous space is allowed for turning without proceeding to the stables. A straight road runs parallel with the house behind a clump of shrubbery. Creepers, flowers and evergreens have been generously planted, and a flower bed with successive blooms is always a bright spot of color seen from the house or enjoyed at closer range. It lies under the shelter of the hill, which also screens the house from a dusty highroad—a point that has to be considered nowadays, when motoring so often spoils a country place not far enough away from the road. On the left the house is advantageously placed in the lee of a hill, which, with a careful planting of shrubbery, forms an excellent screen from the neighboring house. As Mr. Sellars planned both houses, he was able to choose the best site for each house, knowing that privacy could be obtained by judicious planting. It is in the rear of the house that the most beautiful views can be obtained, and it makes its appeal in the charm of terrace above terrace with delightful architectural stone seats. Stone steps flanked by privet hedge lead from one terrace to the other. The red flagged terrace at the back of the house possesses a long white bench placed beside the hall door. Bay windows on either side, all beneath the pent roof, form a pleasant picture with bright striped awnings and clinging vines against the red brick walls. At the end of the terrace some red brick steps lead to the walk and are distinctly pleasing.

The owner of this estate takes a great personal interest in the garden and spends much of his spare time therein with great success, if one judges by results, for everything there planted by him has reached luxurious growth, with the care he gives it, which speaks well for personal oversight on the part of the home-maker. The garden is so large that there is scope for further developments, and many improvements have been made since the photographs were taken. A charming little bridge is built over the stream and forms a short cut to the lower roadway. The pond, too, is a



First floor plan



Second floor plan

never-failing source of pleasure, and all sorts of aquatic plants may be found when visiting this quiet retreat.

From the front door a vestibule with tiled floor leads into a spacious hallway. On the left there is a passage leading to coat closets and the pantry. Basement stairs are reached from a door in the vestibule, which leads to the cellar for the convenience of the owner, who thus is not obliged to go through the kitchen for entrance to the basement. The position of the staircase is excellent, as it lands at a convenient point on the second floor for direct communication to the bedrooms. It also takes up a minimum amount of valuable space. The design of the staircase is a good one, with wide treads and a slight rise, making a particularly easy stairway to climb. The hall is papered with a small two-tone patterned paper in yellow, which sets off the mahogany furniture. The arched doorways are a pleasing feature of the entrance-hall. A wide doorway leads into the hallway that runs through the house to the terrace-porch. On the left is the dining-room, with walls of green grass-cloth, against which some beautiful mahogany furniture of Georgian design shows to advantage. A niche has been built for the sideboard, so, although of generous proportions, it does not occupy too much space. There is a handsome fireplace opposite the doorway, with windows on either side of it. The large bay window overlooking the garden is a delightful feature of this cheerful dining-room. The pantry, with every modern convenience, is planned to



Steps leading to the garden

save labor and is a never-ending source of satisfaction to both mistress and maid.

On the other side of the hallway there is a spacious living-room or library. The walls are of gray grass-cloth, but most of the wall space is taken up by built-in bookcases of white shelving painted to match the trims of windows and doorways. There is also a mahogany bookcase against the long hall wall. The fireplace, with its dainty Colonial detail, is built at one end of the room, with windows on either side of it above the bookcases. The wide bay-window floods the room with sunshine and also forms a charming window seat.

Leading out of the living-room there is another sitting-room used principally as a reception-room. It is furnished, like the living-room, with good mahogany furniture and beautiful rugs. A door from the hall is the principal entrance.

There is a delightful homelike feeling pervading the entire house that makes itself felt, for there is a freedom from formality and yet there is a quiet dignity that reflects the taste of the owners. Plenty of really comfortable chairs, a wide roomy davenport placed before the fire in winter and the bay window in summer, give a cosy look to the living-room.

The lasting impression left on one's mind is that the house has been built for comfort. There are so many evidences of forethought in the planning. The kitchen, the laundry and the pantry all are fitted with the latest contrivances and most up-to-date methods for saving strength



The garden features of the Stout home are among its greatest attractions



Living-porch



Living-room

and energy, which bear fruit in the freedom from ordinary domestic trials. Indeed, in all the houses I have studied that were planned by Mr. Sellars the strong point seems to be the numerous contrivances and labor-saving conveniences that were in evidence—great, roomy closets, the careful placing of back stairs, the absence of poorly lighted passages. A talk to the mistress of the house always brings forth warm praise and appreciation of such details.

Besides the general arrangement of bedrooms and baths, the second floor was planned to meet the owner's needs as regards the children's-room and bath with sleeping-porch adjoining; one of the servants'-rooms indicated and communicating with this part of the house being intended for the nurse maid. The third floor plan is similar to the second except that, as the main stairs go to the second floor only, there is additional space over the stairway below, and, besides bedrooms and bath on this floor, there is a large nursery or playroom extending the full width of the house.

All the bedrooms have abundance of light and are well ventilated. Colonial wooden fireplaces are in most of the sleeping-rooms, with tile facings and brick hearths. An open fireplace is always an aid to there being a good current of air. The wall-papers are as light and dainty as possible. They are Colonial in character, having small stripes or quaint little patterns, making a fitting background for the old-fashioned mahogany furniture and simple white painted pieces with which the rooms are furnished.

The sewing-room is plentifully supplied with shelves and closets for storing things away where they can be easily found when needed. The linen closet, too, is liberally supplied with shallow drawers and shelves. The latter are adjustable, a great convenience when putting away or taking out bed or table linen—a saving of strength when handling heavy pieces, and lessens the possibility of crushing newly laundered house linen.

The house is lighted mainly by electricity. Except in the dining-room, no center lights are used. Dull brass fixtures are placed in the walls. Beautifully shaded lamps are also used and diffuse a softened glow of light in the sitting-rooms.

The heating is done by means of hot water, but the ordinary unsightly radiators are partly concealed by

being placed in front of the window beneath window seats or wide sills. The general construction of the house is of brick laid in Flemish bond, the headers of which are more hardened to produce a pleasing contrast, although not so pronounced as where the black headers are used, but rather making the wall surface shaded from the soft reds of the brick to violet tones. The roofs are of large split cypress shingles broken up by dormer windows.

A careful examination of this beautiful Pennsylvania home and a consideration of its planning, both without and within, offer many suggestions which may interest home builders elsewhere. It is always difficult to design a house for an unusual site, and yet upon careful designing depends the complete success or failure of the entire work. A building upon the summit of a hill should hardly be tall and narrow, which would only mean the emphasizing of its perpendicularity, and a house upon a plain should never be low and flat, which would only call undue attention to what, for want of a more expressive term, may be called its "squat-tiness."

While never easy to select just the precise treatment which leads to success, it can be generally done by careful study upon the part of the architect. Mr. Stout's home is a demonstration of the value of fitting a house to its surroundings. The design is evidently inspired by a study of the villas in the hill towns and upland sections of Tuscany and other country sections of northern Italy. The low and broad roof lines with the dormers, which fulfill the functions of windows without cutting up the roof, and the graceful and well-placed chimneys carry out the idea so well expressed by the Italian villa, and the broad eaves afford a play of light and shadow, while also protecting the windows of the upper floor from the heat and glare of the Summer sun and from the direct heating against the glass of the storms of other seasons. Then, too, the grounds about the house, divided as they are into terraces, afford an opportunity for treatment true, in this instance, to tradition and beautiful in effect. No one feature of the exterior of an American home ordinarily falls as far short of what it might be as a terrace when a terrace is used. Often it rises abruptly from the ground, calling attention by its bleakness and bareness to its



The stair-hall

use as a last resort—a kind of architectural makeshift—used because resource failed to suggest any other method of overcoming a difficulty. And yet here is an instance which proves how beautiful and successful a really adequate treatment may be and how what might seem to be a difficulty has been found to be only a blessing in disguise, of which a happy solution has created the most beautiful of effects.

The terrace walls of this Ardmore home are not allowed to expose their bareness—upon the contrary, they are clad in a dress of ivy, against which is planted a wealth of evergreen, which serves, in turn, as a background for the brilliant hues of the long succession of flowering plants which follow one another from early Summer to latest frost. Where the abrupt sloping of the ground renders necessary a number of such terraces, the Italian effect may be still further heightened, and walls, if not covered with ivy or some similar clinging plant, may be made into wall gardens with plants growing in the crevices of the masonry.

The interior arrangement of the house is just what would be expected from the expression without. There has been no effort to plan in the country a city home, with its stiff arrangement of rectangular drawing-rooms one beyond another; the planning is broad, generous and ample, with vistas through one long spacious room across a wide hall into another room, and with windows so placed that they offer glimpses of the most varied and beautiful outlooks which are at hand. The planning of the upper floor suggests an economy of plumbing which may well be studied by a prospective home builder, for here are three bathrooms in the body of the house served by a system of pipes

vastly more economical than those which would adequately supply bathrooms not so thoughtfully arranged.

Mr. Stout's country home is situated in a section of the famous suburban district of Philadelphia which is beautiful as well as historic—the section along the "Main Line." The country in this direction is high and rolling, and it is said that within twenty miles of Philadelphia the land level is raised fully five hundred feet. The highways in this direction between Philadelphia and Valley Forge are rich in historic associations and are fraught with memories which are dear to the hearts of students of American history, for along these roads marched back and forth the Continentals and the British during the days when the fate of the nation seemed to be trembling and wavering in the balance.

The entire region is now occupied with beautiful suburban or country homes which make the locality famous even for a city noted for the success of its suburbs. The historic roadways are lined for miles with the most carefully trained of hedges which, due perhaps to some particular quality of the soil, attain a most unusual and luxuriant growth. The plants most popular for hedging purposes are the hemlock and privet, although box, which is so very difficult to grow in localities only a short distance further north, often flourishes in a way which would surprise those who have labored patiently year after year to acquire a hedge of this most difficult and elusive of hedging plants.

Property lines in the district about Ardmore, while of course they exist, are not emphasized. Often an estate will be so arranged that it seems to extend into another and the effect is much that of a vast residence park.



The water-garden



The Paradise Rose is one of the most beautiful of the single varieties, a Rose that should be in every garden

Roses Everyone May Grow

By Henry Wild

Photographs by Nathan Graves

THE Rose evokes a wealth of memories that endears it to everyone, beyond its own traditional sentiment. There is nothing sweeter than the fragrance of the Damask Rose, reminding us of Colonial days; nothing lovelier than the old-fashioned yellow Roses which found their places in our great-grandmothers' gardens, and then there is the lovely Moss Rose, without which no old-time garden was complete. They, with the Jack Roses and the Tea Roses, were the hardy pioneers, the forerunners of the glorious hybrid Teas that fill our Rose gardens to-day.

The tea-scented Roses are noted for their beautifully shaped flowers and buds and for their exquisite fragrance. While not quite so hardy as either of the former types, their beauty and free flowering qualities amply repay any extra attention that may be bestowed on them in the way of Winter protection.

The Moss Rose, famous in old-world tradition, their beautiful buds enclosed with a mossy-like covering, seem emblematic of the histories they recall. They appear to be linked with old castle gardens and moss-grown walls. The Austrian Briar Roses, that form such beautiful hedges, are ideal for decorative work. Their deep golden yellow

blossoms in their setting of partly bronzed foliage suggest the use of old-time pottery vases in which to arrange them and of which they appear a part. The climbing and trailing roses have advanced wonderfully in numbers during the last ten years, and to American hybridizers a great deal of credit is due for the state of perfection to which they have been brought.

Several of the sweet-briar roses are hardy in the vicinity of New York and are well worth a trial. The fragrance emitted from their foliage tempts you to linger in the garden. Standard Roses have gained immensely in popularity of late. Owing to their being budded on *Rosa Rugosa* stems, there is not the discouraging losses as in former years, when they were budded on stock better suited to the comparatively mild climate of Great Britain and Southern Europe. The beauty of a Rose garden is greatly enhanced by a bed of standards. The dwarf Polyantha Roses are ideal for small beds, and to use as an undergrowth for Standards. A very pretty combination can be made by using "Frau Karl Druschki" as a standard with a ground planting of "Baby Dorothy." These two are particularly effective and create a symphony in pink and white. The Rugosa Roses are the hardiest of all, and when they are used as a hedge to enclose the Rose garden they are not

only attractive, but extremely useful as a means of protection.

HYBRID PERPETUALS

Perhaps, on account of their hardiness and the fact that many of them have names with which we were familiar in our earliest association with Roses, the hybrid perpetuals claim the attention first when the idea of making a Rose garden is formed. The month of June finds them in their full glory, with each variety striving to gain the honors of their all too brief season. Some of them flower at intervals through the Summer, especially when the early flowers have been cut with long stems. "Mrs. John Laing," a soft pink of beautiful form, is one of the most free flowering, and will often contribute flowers with longer stems and more substance in September than in June. "Frau Karl Druschki," the finest white Rose in cultivation, will supply a second and sometimes a third crop of flowers, if the old flowers are cut off and the plants given a good watering when the first crop is over. For a narrow bed, where only two rows are required, the above two are ideal companions.

In a similar bed for pink Roses, "Gabriel Luizet" and the "Baroness Rothschild" form a nice combination. If these two are planted in a second bed, place the former in the centre, it being the taller grower. "Mrs. R. G. Sharman Crawford" is a deep shade of pink, the outer petals shading to pale flesh. "Paul Neyron," dark Rose, makes an enormous flower. "General Jacqueminot," the old Jack Rose of mother's garden, is grown everywhere. Its brilliant crimson scarlet flowers appeal to everyone. "Baron de Bonstettin" is perhaps the nearest competitor for the place held by the Jack Rose. Its flowers are a darker

crimson and fragrant. "Fisher Holmes" is a good third selection in the crimson shades, its flowers being almost perfect in form. "Hugh Dickson," a variety of recent introduction, bids fair to replace some of the older ones in its color. It is a brilliant crimson, splendid foliage and quite fragrant. Among the lighter crimsons "Captain Hayward" is a fine variety. It holds its color well and the flowers are large and full. "Ulrich Brunner," an old favorite of cherry crimson, and "Madam Victor Verdier," cherry red, still keep to the front in the class of best reds. "John Hopper," bright rose in color, is a remarkably free bloomer, opening most of its flowers at one time. "Captain Christy" and "Margaret Dickson" are both good in light colors. The above selection has been chosen with a view to general hardiness, freedom of bloom, variety of color, and from experience gained of them in many years' culture.

New varieties of roses are introduced from year to year, many of them of sterling quality, and it is only by testing them in various sections that their merits become known. A new variety is always worth trying and keeps the interest in rose growing alive and expectant.

THE HYBRID TEAS

Among many Rose growers of international fame the hybrid Teas have become of late a specialty. Hybridists, recognizing the demand for what are termed "Everblooming Roses," crossed the hybrid perpetuals with the Teas, resulting in a race that embodied the hardiness of the former and the beauty of the latter combined. This has opened up a held for further hybridizing, from which we can expect results far greater than have already been attained. Shades of color unthought of even in the wide range cov-



The "Mrs. David Jardine" Rose

ered by the Rose, have been added, so that it's quite possible to plant a dozen beds with as many different colors and forms.

Many gardeners will put forward the argument that it is barely possible to find a dozen hybrid Teas that are strictly hardy. We might say the same of the hybrid perpetuals. How many Rose growers are willing to risk the latter varieties without earthing up, or at least mulching the beds for protection in Winter. The fact remains, if we give the hybrid Teas the same attention that is bestowed upon the hybrid perpetuals in many gardens, the results will prove to be about the same in the Spring. Even though it is advisable to take precaution and cover them a little more than those classed as hardy; surely the extra labor involved is amply repaid by the length of their flowering season, viz., five months practically instead of five weeks. When beds that harmonize in color are desired, the "Kil-



Rambler Roses are excellent for pergola planting

larney" in pink and white are very fine. In red and yellow, "Rhea Reid" and "Mrs. Aaron Ward." For crimson, "Etoile de France" and "General McArthur." All pink, "La France," and pink, "Killarney." Yellows, "Harry Kirk," a beautiful Rose of deep sulphur yellow, and "Duchess of Wellington," saffron yellow.

For a bed of real red Roses the variety "Gross an Teplitz" is unequalled. The flowers are small, but borne in profusion. For a mixed bed "Betty," with its flowers of ruddy gold; "Bessie Brown," creamy white; "Antoine Rinore," rosy flesh on yellow ground; "Kaiserin Augusta Victoria," pearly white, shading to a lemon centre. These four blend beautifully together. "Caroline Testout," "My Maryland," "Jonkheer," "J. L. Mock" and "Wm. R. Smith" make a quartette of hybrid

Teas in shades of pink that for a bedding display is hard to equal. There are so many beautiful varieties in this



The American Pillar Rose is a prolific blooming variety



The Marechal Niel Rose

class of Roses, that to select the best dozen would be an unenviable task, but for a general collection the list above embraces those that have given splendid results in flowers, also proved with ordinary Winter protection to be hardy in the vicinity of New York.

Amongst the varieties observed the past season by the writer and which will be planted this Spring, are the "Lyon," a glorious shade of coral red, tinged with chrome yellow, and "Lady Ashton," color a soft rose, produced on fine long stems.

The "Mrs. David Jardine" Rose is carried on long straight stems, making it an excellent variety for cutting. In color they are a magnificent rosy pink. This variety flowers profusely in June and again through the Fall.

TEA SCENTED ROSES

While this class is not so hardy as the hybrid teas, they embrace varieties that are of exquisite fragrance, which is sadly lacking in many varieties of stronger growth. If the tops are bent down and covered with soil and a covering of leaves or straw added they will win-

ter well and repay the attention given. "Étoile de Lyon" is a constant bloomer, sulphur yellow in color. "Hon.

Edith Gifford," flesh tinted with salmon rose, one of the best. "Lady Hillingdon," pointed buds, very free, apricot yellow; "Maman Cochet," white; "Souvenir de Pierre Nolting," coppery yellow; "Maman Cochet," rose pink. The writer feels certain these six listed will give satisfaction. The first three are recommended as being of exceptional beauty and worthy of a place in every planting of Roses.

CLIMBING VARIETIES

Since the introduction of the Crimson Rambler many valuable additions have been added to the climbing Rose, both double and single varieties.

Amongst those with single flowers, "American Pillar" is a Rose of exceptional beauty. The flowers are borne in large clusters, a single blossom measuring from three to four inches across. The color is a glorious shade of pink with a clear white eye, in which is set a cluster of yellow stamens. The seed pods are very attractive and last



The Frau Karl Druschki Rose

well into the Winter. "Hiawatha" is a brilliant single, with long sprays of ruby carmine and white centre. "Silver Moon," another fine single, resembling the old "Cherokee"; the flowers are white against which the bright yellow stamens show to perfection.

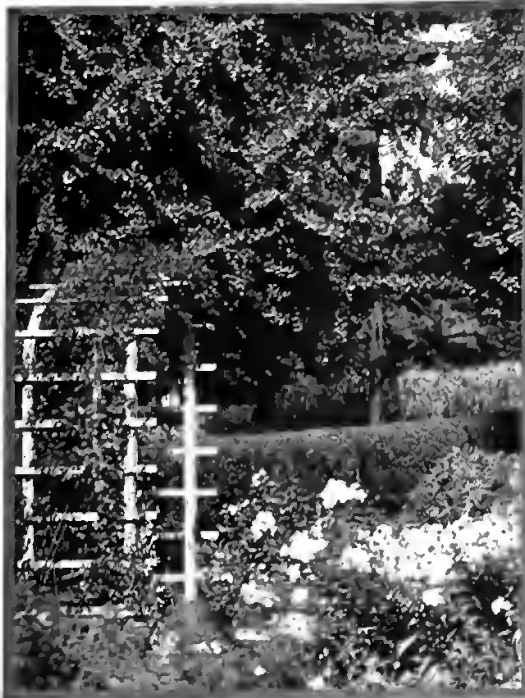
"Lady Gay" is a double variety of vigorous growth, and one of the most desirable for an arbor of Roses. Its flowers are a beautiful shade of cerise pink, forming a splendid combination with the deep green foliage.

"Dorothy Perkins" and "Debutante" both bear early clusters of soft pink flowers. "Dr. W. Van Fleet" will become a favorite Rose when better known. It is flesh pink in color and very fragrant.

"Tausendchon" is practically a Rose without a thorn. Its flowers when opening are pink and turn to rosy carmine when expanded.

"Sweetheart" has a pure white double flower and glossy foliage. The "Paradise Rose" is a gem amongst the single-flowered climbers. Its blossoms are borne in large clusters and form a study in pink and white.

Even where no attempt is made to make a Rose garden at least there is room for one or more of the climbers, either on the porch or over the garden gate. For outdoor culture in the South, or for those who are the happy pos-



Not in bloom, Rambler Roses are attractive in foliage

sessors of a greenhouse in the North, there is probably no climbing Rose that equals the "Marechal Neil"; it is superb. When the buds are half open it makes a boutonniere for the most fastidious in the land. The flowers are bright golden yellow, while its foliage is an attraction in itself. When grown in a greenhouse it requires a temperature of 38 to 40 in Winter and will develop finer flowers than when forced. Give it all the ventilation possible and as Spring approaches you will see the queen of climbing Roses at its best.

TRAILING VARIETIES

For the semi-wild garden, the Wichuriana types are invaluable, as an undergrowth for cedars they are grand. Their long, slender growths covered with glossy green foliage trailing over rocks and partly veiling a cedar here and there, form a charming picture. Where there is difficulty in keeping good grass on a terrace or steep bank, try the "Memorial" Rose, one of the finest of this type. It will grow fifteen feet in a season. Its flowers are single and pure white. They are produced very freely during the end of May and June. "Manda's Triumph," a double white variety, is very fragrant.

"Gardenia" is a very attractive variety, the buds of which are bright yellow. The color of the expanded flow-

(Continued on page 144)



A bed of rows of Standard Roses



A Stucco Cottage for \$3,000

By Mabel Tuke Priestman
Photographs by the Author

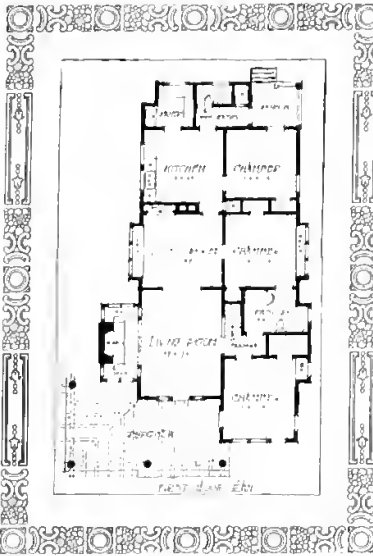
THE STUCCO COTTAGE HERE ILLUSTRATED WAS BUILT AT A COST OF THREE THOUSAND DOLLARS AT MOYLAN, PENNSYLVANIA, BY MR. WILLIAM PRICE. THE LIVING-ROOM AND DINING-ROOM ARE PRACTICALLY ONE, AN EXCELLENT ARRANGEMENT FOR A COTTAGE. THE MAIN ENTRANCE OPENS NEAR THE BIG STONE FIREPLACE AND THE STAIRS ARE PLACED AGAINST AN OUTSIDE WALL, OCCUPYING VERY LITTLE SPACE IN CONSEQUENCE. THE WALLS AND CEILING ARE GRAY PLASTER AND THE WOODWORK IS STAINED BROWN.



Interior of the stucco cottage

An Unconventional Bungalow Cottage

By E. I. Farrington



SAYS the Scotch proverb, "You canna expect to be baith grand and comfortable." There seems to be no reason, though, why a bungalow type of cottage should not be both

artistic and comfortable. Certainly this combination has been achieved in the home built by Mr. John Laird near Brockton, Mass. The bungalow is decidedly unconventional and yet exceedingly attractive. It has eight rooms altogether, two of them being on the second floor, and at the rear of one is a large glassed-in sleeping-porch.

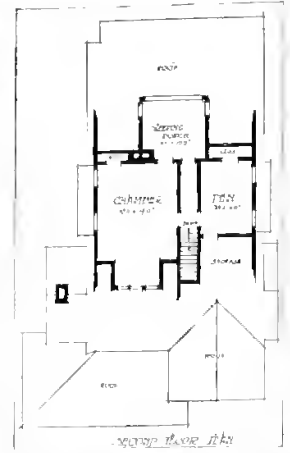
The house is covered with wide siding except at the ends of the gables, where there is stucco on wire lath. The siding is painted white, the stucco is cream color and the trim is brown. The roof is covered with asbestos shingles. Extending more than half way across the front is a wide porch, surmounted by a pergola which is supported by heavy cement pillars. Between the pillars are substantial flower boxes, also made of cement.

The front door opens into the living-room, which is richly finished in oak with oak panels two-thirds the height of the side walls, giving a very handsome effect. The dining-room

beyond is also finished in oak but without the paneled walls. Both rooms have beamed ceilings. Perhaps the most interesting feature of the dining-room is a built-in buffet of a somewhat unusual character. Of generous proportions, without being obtrusively prominent, this buffet not only has glass doors, but is lined throughout with mirrors, while the shelves themselves are made of plate-glass. There is a large, square bay in the dining-room with three double hung windows, which furnish an abundance of light.

The den is reached from a tiny hall into which the living-room also opens. Leading from this hall are the front stairs and in place of the customary hand rail is a heavy plush cord. Beyond the hall is a bathroom which has a tiled floor and dado. The chamber opening from this bathroom is finished in white enamel.

This house, as built, actually cost not far from \$10,000, the expensive finish in the various rooms, adding much to the total. With a less expensive treatment a house of the same design might easily be built according to the architect, W. F. Barlow, of Brockton, for the moderate sum of \$5,500.



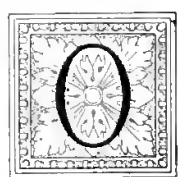
The residence of Mr. John Laird, Brockton, Massachusetts



The historic Glen-Sanders house near Schenectady, New York

A Treasure House of Colonial Days

By Don Cameron Shafer



Of all the numerous historical buildings in New York State the old Glen-Sanders homestead in the Mohawk Valley is easily the first in value to the antiquarian and the historian. For nearly 200 years this mansion, constructed of stone quarried from nearby rocks and timbers hewn from the primal forest, has stood there on the north side of the stately Mohawk, just across the river from the city of Schenectady, and watched the old city grow from an Indian castle to a struggling little hamlet and then to one of the most important industrial cities in the world. Its rooms are a veritable treasure-house of historical documents, furniture, paintings, crockery, books, clothing, etc. The building has never been out of the family and Charles P. Sanders, the present occupant, is a direct descendant of Alexander Lindsey Glen, the son of a Scottish Chief who, exiled from his native home, found another Scotia in America.

It was the 27th day of July, 1661, that Peter Stuyvesant, Director-Gen-

eral and Commissary of the Privileged West India Company, at Fort Orange, in the town of Beverwyk (now Albany), countersigned a deed of sale from certain chiefs of the Mohawk Valley unto Sieur Arent Van Curler, for the Indian Village called in Mohawk "*Schonawa*" (where Schenectady now stands), "for a certain number of cargoes," presumably of cloths, arms, trinkets and rum. Schenectady was second of the five Mohawk "castles," or villages, to be sold to the whites, who found the flats cleared and the land already cultivated.



Rear of the Glen-Sanders house

Three years before this Alexander Lindsey Glen, the Scotch highlander, had settled on a tract of land north of the Indian village of Schonawa and built himself a mansion of stone under the protection and title of the Mohawks. He was one of the fifteen petitioners three years later in the Van Curler land deal, and in 1665 secured a patent for his lands on the north of the river. Glen was a man of keen business ability, honest in all his dealings and won and held the respect and protection of his Indian and French neighbors. He had



The dining-room

already amassed a considerable fortune as a fur trader in Albany and dissatisfaction with the business methods of the West Indian Company was one of the reasons he located in Schenectady. He also owned considerable property at Gravesend, Long Island.

This first stone house, built in the year 1658, was a counterpart of the present mansion but, owing to a shift in the current of the river which threatened the building, it had to be taken down in 1713 and rebuilt about a hundred yards to the north. Practically the same material was used for the new house.

The Glen-Sanders mansion covers a large area of ground. The walls of stone are thick and massive, the rooms large and the ceilings lofty. The building stone was quarried nearby and the strong timbers were cut from the largest trees in the forest. These timbers were first hewn square and then whipsawed in quarters, making four timbers from each log. Whenever possible the joints were mortised and pinned with wooden pins. Even the woodwork in the interior of the house is secured in this way. All the nails and spikes had to be hand wrought by a blacksmith. The outer doors are in two sections with heavy hinges, immense keyholes and equipped with large knockers. These doors were built strong and heavy enough to afford ample protection from ordinary roving bands of savages. The Sanders mansion is, perhaps, the first house in this state, and probably the first house in the country, to be laid out and constructed by a competent architect.

On the river side of the house, which was originally the front, is the old Dutch "stoop" where the master of the house was wont to sun himself in Spring and Fall and to lounge deep in the Summer shade while watching the river through the blue tobacco smoke and sipping his sangaree and schnapps. From this stoop one looks out on the little mound where the Indians frequently tortured and burned their prisoners.

To the left of the roomy hall, as one enters, the spacious library extends an invitation to come in and rest. A wide fireplace in the west end adds pleasantly to the interior and the beautiful view of the river gives a charm to the room beyond descrip-

tion. On all sides of the room the bookshelves sag with the weight of choice volumes dear to the relic hunter's heart. Old English and Dutch classics can be found there in rare editions. Bound volumes of the first newspapers; histories, diaries kept by forest runners and Continental soldiers of the line; books from every country; bibles in several languages; dozens of volumes printed in the seventeenth century; books bound in leather, vellum, wood and paper are resting side by side with more modern prints. The library is a treasure house wherein time flies on wings of light and the devotee absorbs such an atmosphere of the past that, in imagination, one sees the brown-skinned Senecas and Mohegans stalking by the house; the squaws and negro slaves toiling in the fields and the men and women of the long ago laughing and chatting about the old rooms.

One of the old newspapers gives an account of "King Washington's Inauguration speech." The paper is an extra, dated May 6, 1789, and was hurried through the press, printed only on one side—nevertheless the news is a week old. Among the hundreds of autograph letters of famous men the following is most interesting:

"The bearer, Schoyghoowate, a young Cayuga chief, has been upon a scouting party in Ft. Stanwix in the Beginning of July '77 where 5 prisoners and 4 Scalps were taken and has not rec'd any Reward for such Service, this is therefore to certify that I shall see him content for Said Service on my first seeing him again.

Buch Island, 9th July '77

Dan. Claus, Supt. Western Div."

This was from the husband of Nancy Johnson and a son-in-law of Sir William Johnson. Daniel Claus was an officer of the Crown. Can there be any further denial that the English paid for scalps?

The drawing-room and the hall are stocked with choice antique furniture. The Chippendale sideboard in the old English dining-hall is one of the very best in existence to-day. It has few if any rivals. Another sideboard holds the family plate and the china closet is filled to overflowing with the very best of old china.

In an adjoining chamber the exiled Prince Louis Philippe



Corner of the storeroom



One of the old bedrooms

slept in the old four-poster. "Grandma's" room is a museum of relics. Large paintings of the most noted members of the family hang from the walls. There is a full-length portrait of Deborah Glen, the greatest personality in the family. Nearby is the smiling face of John Sanders, her playmate, who later became her husband and merged the Glen name into that of Sanders. Opposite hangs a picture of an old man.

Each article in this old home has a history and it is sad that it cannot all be written. One room contains the furniture and outfit of Robert Fulton, who was a relative, by marriage, in the family. In one corner of the room ticks one of the best tall clocks in the country. In the upper hall is a spinet; a pianoforte made in England by Astor stands nearby. These were among the many things from this house which were exhibited at the World's Fair.

Perhaps the most valuable memory of these bygone days in the whole building is the flag of the Sons of Liberty. Faded by sun and storms and torn with Indian and English bullets, as I saw it, still from the weather-stained ashen staff proudly floats the torn silk of faded green, bearing in letters of white the word "Liberty." The flag was made by the women of Schenectady, carefully handsewed, and presented to the boys in buff and blue soon after Capt. Van Schoick organized the first company of Continental soldiers in July, 1775. For seven long years the flag waved above the company until the regiment came back home again with the ragged remnant of its strength, leaving the word Liberty engraved in letters of fire and blood on the pages of history.

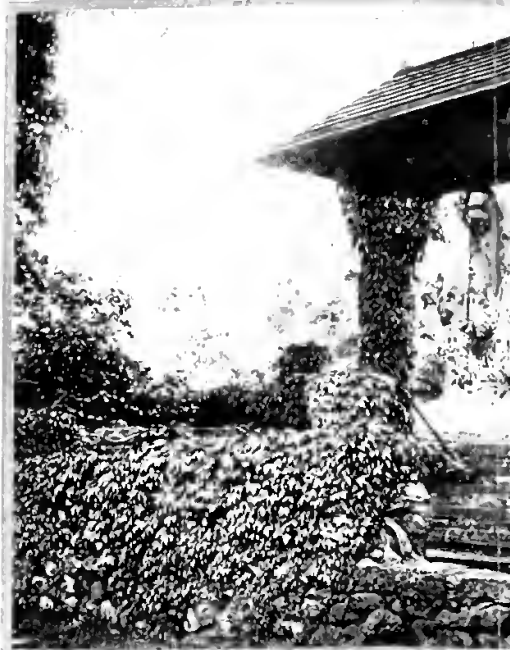
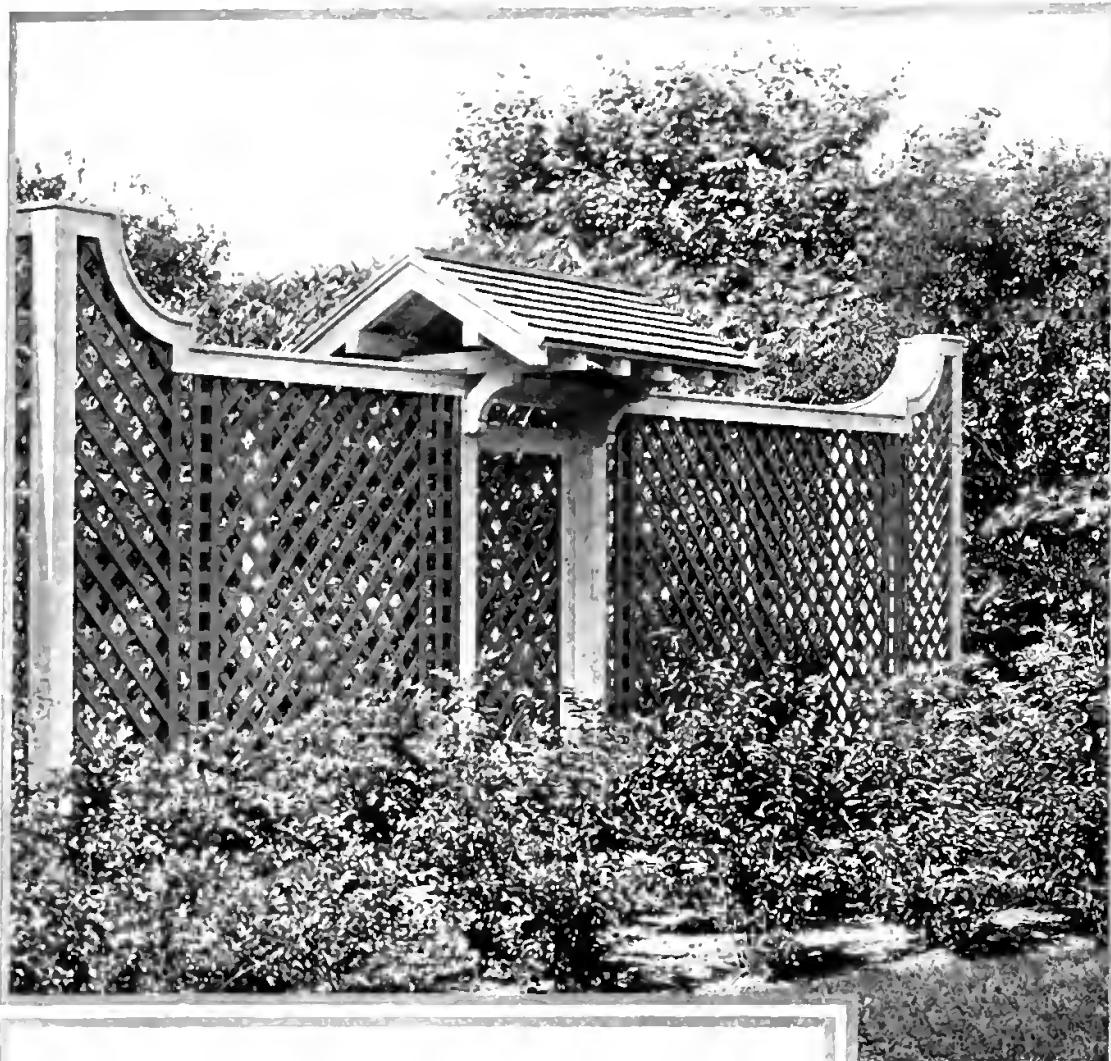
Most of the furniture, as well as the mahogany for the interior finish, was imported for the house. Side by side on the mantel above the fireplace stand the old tallow dips, the silver candlesticks, the first oil lamps and a switch to turn on the electric light; an innovation amid old relics.

Alexander Lindsey Glen died in 1685, and the estate passed to the youngest of his three sons, John Alexander Glen, better known to his French and Indian neighbors as "Major Coudre." He married Anna Peek, who was the daughter of the settler from whom Peekskill takes its name. Twenty-eight years after his father's death John Alexander was forced to move the house on account of the river.

"Major Coudre" died in 1731, and the estate passed into the hands of Col. Jacob Glen. It was then the mansion began to be used as a storehouse of public documents for their safekeeping. The military records of the colony, containing the rosters of the men engaged, were stored there; Old Dutch and British grants, patents and commissions, bearing the signature of every governor from and including Governor Dongan, lay for years stored in the attic. Later all the public and private papers of Sir William Johnson, who was Indian Commissioner for the entire British possessions in America, were stored there after his flight to Canada. The collection included treaties with the various tribes, signed with the tribal totem and in human blood and countersigned by the governor of the colonies. Letters and public documents of the Revolutionary days, commissions, diaries kept by officers of both armies, the minutes of the Sons of Liberty, and hundreds of bills, receipts, notes, orders, and other papers, filled large trunks about the house.

Twice the red horde from the west and north swept down upon the manor house and massacred the settlers at Schenectady. The first time, in 1690, the building was spared at the special request of the French commander and the last time it was ably defended. Its portals have welcomed many guests, from Washington to more modern heroes.

A movement is now on foot to have the state purchase this historical building together with its valuable contents so that they may be preserved for future generations.

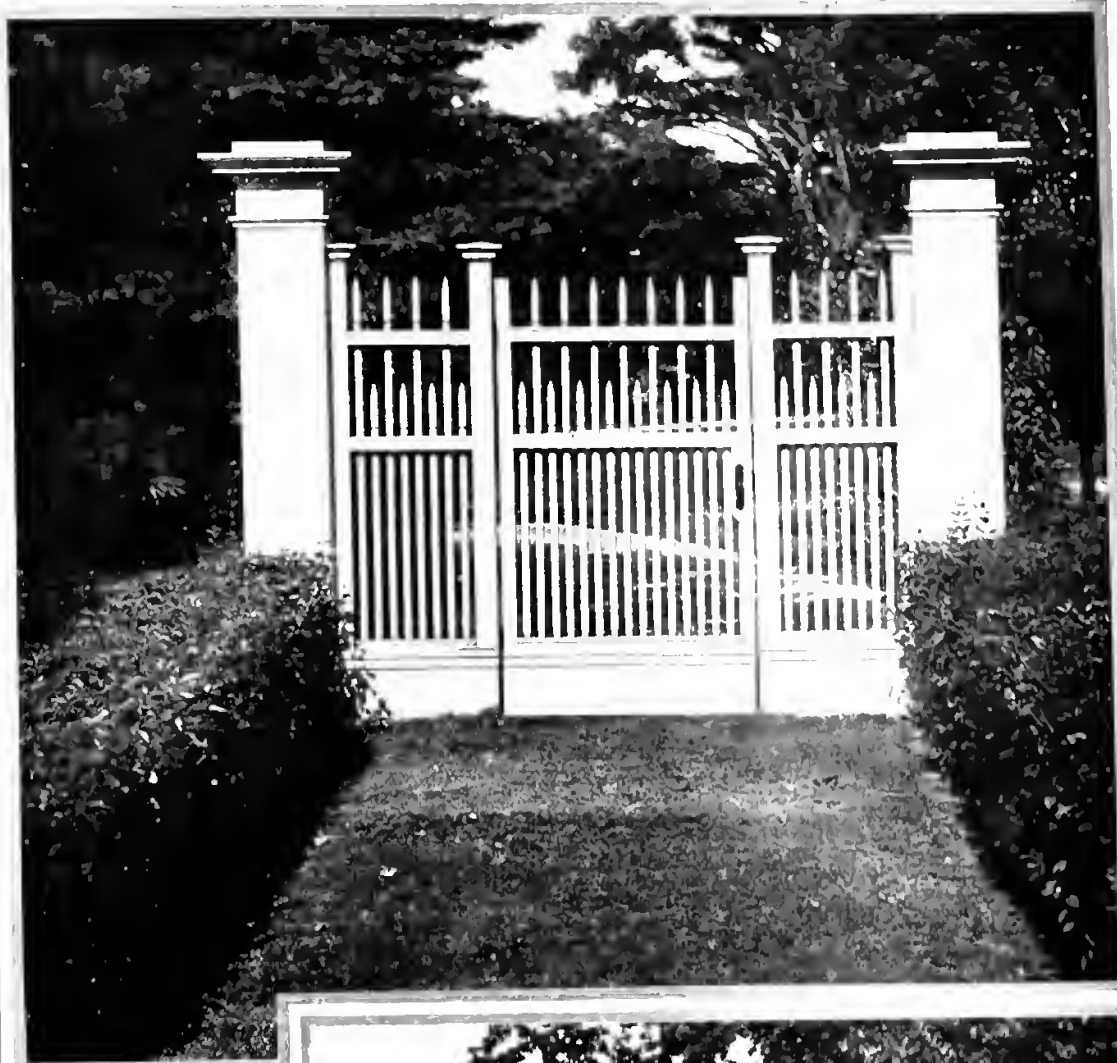


ATTRACTIVE
OF GARDEN
SMALL H





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GATES FOR
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"Storm King," a dwarf, free flowering, white variety of Dahlia

Dahlias for the Amateur's Garden

By Wray Hilder

Photographs by T. C. Turner



WITH the arrival of the Spring catalogues and special Dahlia lists, the question of which Dahlia varieties to select from them is invariably a problem. To those who have grown Dahlias previously and have some of their favorite plants stored away for purposes of propagation it is merely a question of selecting a few to add to their collections, while to those making up their first lists it is no easy matter to choose from the different types, which will not only prove inexpensive but free flowering.

Many of the newer varieties, while having flowers of great size, produce so few blossoms before the plants are cut down by frost, that they are practically in the novelty class, while others will give a wealth of bloom continuously from mid-August until frost puts an end to their season, and a quick turn to a most forlorn appearance.

The purpose of this article is to place before those of its readers who have only small gardens a collection of Dahlias that will stand the growth test of what may be termed "everyday" Dahlias, or types that have met the requirements of the writer in his search for varieties that are early, free flowering and long extended, carrying their flowers so that their beauty can be seen, without having to turn them up, or in other words, plants having flowers that have the strength of stem to carry the blossoms without other support.

VARIOUS DAHLIA TYPES

There are seven types or classes of Dahlias, all of which have their admirers, so to mention either one of the types as the best would be an inexcusable error. There is no doubt but that the Cactus and decorative varieties are the favorites, with the Peony flowers becoming more popular each year, owing to the length of stem with which



A specimen Dahlia root: Two tubers separated from the parent plant, and an old root properly separated, making ten plants

the flowers can be cut. The New Century Singles are splendid for their early display of blooms, and are among the best for dining-room decorations, the red and yellow varieties blending beautifully with Autumn foliage. The Collorette Dahlias of recent introduction will be more popular as they become better known, while the Double Show or fancy type is grown less in gardens than formerly. The reason for this is found in the superior merits of the Cactus and Decorative varieties as cut flowers. Double Pompons are grown as a novelty and a few of them are attractive in the old-fashioned border. Try a few Twentieth Century Singles, red or yellow, against an evergreen background—the effect is charming.

PROPAGATION

There are four distinct methods of increasing Dahlias, as follows: By separating the tubers, and by cuttings that start from the tubers in early Spring. Also from cuttings taken from the axils of the leaves in August, and from seeds. The first method of propagation, separating the tubers, is the one generally followed by amateur and is also considered the easiest and best way by many experts.

The illustration shows the method in practice, and often ten to a dozen plants may be secured from one root or old plant in this way. It is essential to see that each tuber has a sprout of growth started at the time of separation. These are found very close to the parent stem, as without a growth even the largest tuber is no good. The smallest tubers can be used, and in nearly every case they make the best plants, as the large coarse tubers run to growth at the expense of the flowers. The same thing happens when the old root stock is planted without being divided.

To propagate by cuttings, the plants require to be brought into the greenhouse, or placed in a warm frame in early April, the roots covered with soil and kept fairly moist. Young growths will soon appear, when they have made from three to four leaves they can be taken off and inserted in sand, or singly in small pots. Keep them shaded, and spray overhead twice daily until rooted, when they can be brought into the light and given plenty of air after a few days, to make them sturdy.

In reference to Fall cuttings, take off the side growths that are not showing any flower bud, as illustrated, removing the leaf of the parent stem. The cutting should have a heel or part of the old leaf stem attached, which will callous over and form roots in less time than a cutting made from a joint. They should be inserted singly in small pots of soil, a mixture of screened loam, leaf mold and sand, and placed in a cold frame. Keep watered and shaded till rooted. The cuttings should be kept growing till the end of October,



Removing the Dahlia cutting

when they show signs of ripening by the foliage turning color, reduce the watering and allow the plant to rest for the Winter. They can be kept through the Winter in a cellar free from frost. Do not turn them out of the pots, as the soil will serve to keep the tubers from drying out.

This system of Fall propagating is a capital one where perhaps you have a new or extra good variety you wish to increase as much as possible for the following year, as it allows of the other two methods being used in the Spring, i. e., the tuber and cutting methods. Should you send an order for a dozen new Dahlia plants and receive a very small box with a dozen tubers about the size of hazelnuts, do not be disappointed. They will make splendid plants, and you will be made familiar with the results of Fall cutting propagation. I do not know of a better method of shipping plants, or rather tubers, than this. It is practiced a great deal in Europe, and the cost of shipping and risk of injury during transit is reduced to the minimum.

SEED SOWING

The very uncertainty of what you are likely to get by raising Dahlias from seed makes it interesting. If you sow a packet of fifty seeds the chances are that there will be no two alike. Again, you may get a good one, or at least one or two that are worth growing on. The writer has raised several good ones from packets of seed purchased, where probably no attempt at selection was made. The precaution should be taken to label the best types when in flower, and to only propagate their cuttings or tubers, and then the types remain fixed.

You will find every shade of color represented except the blues, and on some plants several colors. It is certainly well worth trying if you have the ground to spare for a row in the garden. There is a keen relish in anticipation and watching the flower open, and at least the chance of one member of the family securing something that appeals to her or his fancy. The seed should be sown about the first week in April in either the greenhouse or hotbed, and before the young plants become crowded pot off singly into small pots and grow cool. If you have more than you need, pot the small plants in preference to the larger ones, as the latter are generally coarse growing and poor types.

PLANTING

There is nothing gained by planting Dahlias too early, as the flowers that open in midsummer from early planting are as a rule imperfect.

The last week in May and early June is soon enough, or even later will do if the plants are not allowed to become drawn. Dahlias do not require rich soil. A little complete fertilizer or a handful of pulverized sheep ma-



The "Vater Rhein" Dahlia illustrates the height attained by this giant cactus type



"Every Day" Dahlias (Left to right): "H. Patrick," "Kremhilde," "Jack Rose," "Sylvia" and "C. W. Bruton"

nure put in the bottom of the hole and turned under so that the roots are not in direct contact with it is sufficient. Place tubers on their side, not end up, and cover with two inches of soil.

The plants require a space of three feet from plant to plant, and four feet between the rows. This gives them the benefit of sun and air, and you will get many more flowers than when crowded. When the sprouts commence to grow thin out to one or two stems. This is the secret of fine blooms. When the plants are about fifteen inches high, pinch out the top of the growth. This will cause the side-shoots to grow and keep the plants sturdy. Stake each plant and tie the main stem as it grows. Keep the ground stirred, especially after rains, to prevent baking, or the roots will come to the surface in a short time and get scorched. This causes the plants to wilt, and so spoils the flowers. As the first buds appear hoe lightly and mulch with lawn clippings or any material that will prevent drying out.

WATERING

Should the weather be very dry, make a basin round the plants by drawing the soil into a ring, fill with water twice, and after it has soaked through cover up with the dry soil again and mulch. Do not make the mistake of moistening the surface of the ground after every hot day. This does more harm than good. One watering by the basin method is worth ten on the surface, for the reason that it goes right into the ground, and the roots will keep down in the moist earth. If any feeding is required, a liquid made from cow or sheep manure and diluted with half clear water will help the plants at this time and assist in the development of the flowers. This is better than most chemicals and the flowers will last longer.

Try disbudding some of your plants by rubbing out the side buds on a few of the shoots, allowing only the centre bud to develop. This should not be carried to excess, as a

few buds assist in the decorative effect when used as sprays.

Seedling Dahlias as a rule send up many suckers and side growths, which delay the flowering season materially unless they are thinned out; the same method as advised for the culture of plants from tubers and cuttings should be followed.

COMBINATION OF DAHLIAS IN THE FLOWER BORDER

The planting of Dahlias in the old-fashioned border to follow early flowering plants, has much to recommend it, with the passing of such old favorites as Sweet Williams, Foxgloves, Rockets, Canterbury Bells, etc., the garden, that was a blaze of flowers in early Summer, is apt to have a scarcity of bloom throughout the Fall.

Dahlias supply a touch of color often needed at that season. The variety "Storm King" being of dwarf habit can be planted in the front of the border, as it seldom grows more than two feet in height. Its pure white flowers blend beautifully with the bright pink of "A. D. Livoni" and both varieties commence flowering in early August.

"Catherine Duer" forms an exquisite combination with American Japonica.

"Twentieth Century Scarlet" and "H. Patrick," the latter being one of the best long-stemmed white dahlias, go well together. Both are fairly tall growers and remarkably free flowering. "C. W. Bruton" is unequalled as a tall yellow for filling in the back of the border and is a splendid companion for the scarlet and gold variety "Elisha." If they can be planted against an evergreen background, their beauty is greatly enhanced. They can be planted between Foxgloves that are to remain another year and if grown on the single stem method, they make magnificent blooms. "Merry Widow," a dwarf scarlet is ideal to plant in the foreground of Helenium. Delice, a beautiful rose pink, blends nicely with a group of white



Decorative types of Dahlias



"Every Day" Dahlias (Left to right): "Alice Wild," "H. Patrick," "Octaroon," "20th Century Scarlet" and "Louise"

Phlox. Plant the variety "Catherine Duer" against a background of dark foliaged Castor Oil plants. Where height is required, this combination is capital for a screen. For a symphony in blue and white plant "Storm King" with an undercover of Heliotrope. The variety "Alice-Wild," a beautiful primrose yellow, is ideal to plant as a companion to Aconitum Napellus. Rene Cayeux is a type of dwarf Cactus, bright red in color and one of the best for a bed of one variety. It flowers continuously from August till cut down by frost. "Jack Rose" is a glorious shade of crimson red, the color of the old favorite rose from which it takes its name. If this variety can be planted where it will receive some shade during the hottest part of the day, it will hold its color better. Try a few "Jack Rose" Dahlias in the foreground of white Cosmos, allowing the loose light flower stems of the Cosmos to hang over the former and so provide a light shade. "Louise" is a charming variety of apricot shade and is splendid for table decorations. Scarlet and golden "Century," when used with Autumn foliage, forms a delightful combination, their light graceful flowers arranged in a setting of maple leaves, with trailing stems of the common Virginia Creeper supply a dining-room decoration in Autumn tints

LIST OF TWELVE VARIETIES OF RECENT INTRODUCTION

Name	Type	Color
1. Vater Rhein	Cactus	Salmon and yellow
2. Mrs. H. R. Wirth	Cactus	Scarlet
3. Cauden	Cactus	Pure White
4. Mozart	Decorative	Red
5. Yellow Colosse	Decorative	Yellow
6. Delice	Decorative	Rose Pink
7. Cecelia	Peony Flowered	Creamy White
8. Weber	Peony Flowered	Pink
9. Mannheim	Peony Flowered	Salmon Pink
10. Susan	Double Show	Shell Pink
11. Chas. Lander	Double Show	Rich Yellow
12. Princess Victoria	Double Show	Primrose Yellow

EIGHTEEN VARIETIES FOR AN "EVERY DAY" COLLECTION

Name	Type	Color
1. Rene Cayeux	Cactus	Bright Red
2. Krenhilde	Cactus	Pink and White
3. Countess of Lonsdale	Cactus	Salmon Pink
4. Schwan	Cactus	White
5. Sylvia	Decorative	Pink
6. C. W. Benton	Decorative	Yellow
7. Henry Patrick	Decorative	Pure White
8. Jack Rose	Decorative	Crimson Red
9. Catherine Duer	Decorative	Red
10. Louise	Peony Flowered	Apricot
11. Linke Henry	Peony Flowered	Dark Red
12. Geisha	Peony Flowered	Scarlet and Gold
13. Dorothy Peacock	Double Show	Shell Pink
14. A. D. Lyoni	Double Show	Bright Pink
15. Storm King	Double Show	White
16. Merry Widow	Double Show	Purple
17. Scarlet Century	20th Century	Scarlet-Yellow
18. Golden Century	20th Century	Yellow



Dwarf cactus type of Dahlias

that cannot be surpassed. For a luncheon table decoration, the fine old variety Krenhilde forms a study in pink and white.

The foregoing notes supply a few ideas as to the usefulness of the dahlia in the garden. The tallest growing varieties such as "Vater Rhein," "Geisha," and "Yellow Colosse" will tower above the Heleniums, Michaelmas daisies, etc., and add a touch of color to the border that closes the season in a blaze of Autumn glory.

DAHLIAS AS AN AID TO NEW PLANTING

Where plantings of Shrubs are made in the Spring, there is a splendid opportunity to plant dahlias, to fill the spaces that will be required by the Shrubs the following season. As the majority of shrubs are Spring or early Summer flowering, the Dahlias lengthen the season of flowers and fill in at a time when flowers are needed.

When the Shrubs are planted too close together at the start, they soon lose their individuality. As the Dahlias are removed in the Fall, the spaces left are covered by the new growth of Shrubbery in the Spring.

The photographs from which the accompanying illustrations were obtained through the courtesy of Mr. P. W. Popp, under whose care these Dahlias were grown on the estate of Mr. H. Darlington, Mamaroneck, New York.



The home of the Misses McVean at Great Neck, Long Island, New York

A Little House in Good Taste

By T. C. Turner

Photographs by the Author



THE growing demand through recent years for small houses that are artistic yet inexpensive has resulted in more serious attention to the subject from American architects than formerly. A trip into the suburbs of any of our large cities, where newly plotted building areas are constantly being laid out, would prove a veritable revelation to the man who twenty years ago was content to receive, from the hands of his builder, the almost stereotyped form of cottage that was in vogue for the prospective owner who might not wish to expend more than \$3,000 or \$4,000 on his home.

Attractive houses and small cottages are now being erected everywhere each season. Some of these examples of our domestic architecture occupy more fortunate sites than others, thereby taking upon themselves the added value and picturesqueness which nature has provided. Nevertheless

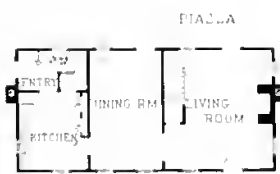
the architect of to-day exhibits great skill in fitting the house to its site, however difficult the problem may be.

An excellent example of a well planned house is the home of the Misses McVean, at Great Neck, Long Island, here illustrated, which was designed by Eugene J. Lang, of New York. The cottage is what may be termed an adaptation of the New England Colonial type, a type not easily worked out on so small a scale as it has been here with great success. On account of the small dimensions, the centre hallway, so characteristic of early Colonial homes, had to be dispensed with, and the entrance-door so placed as to lead directly into the living-room. The staircase to the second floor is also reached from the living-room. The dining-room is placed between the living-room and the kitchen, and extends the whole breadth of the house. A service door is located at the end of the house and a conveniently placed staircase leads to the cellar.

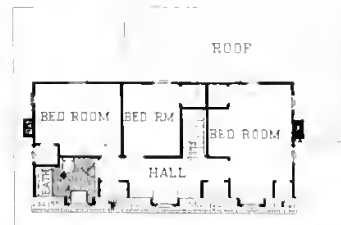
The owners of this little



View of the living-room



First floor plan



Second floor plan

house have been able to make the interior most attractive with furnishings consisting of beautiful Colonial pieces, many of which are heirlooms. In the living-room the open grate is a fine specimen of the early type picked up by the owners at the wrecking of one of New York's famous old eastside residences in the downtown section, where many valuable specimens of doorways, staircases and fireplaces with beautiful over-mantels were to be found, and some of them have fortunately found their way into the newer residences of to-day.

The problem of closet room so necessary to the housewife and so difficult to handle in the square type of house has been met with in a successful manner. One of the most ingenious pieces of handling in the design is the preservation of good head room on the upper floor. Here the architect has utilized the long slope or dormer side of the house for passage and closet room, thus economizing on every inch of space, for the picturesque dormer windows have been used to light the hall and bathroom instead of the bedrooms, providing artistic effect on the exterior without losing any comfort on the interior. The bathroom, a place where head room is not of such vast importance, has been placed at the end of the hall accessible from all the



Garden side of the McVean house

bedrooms and well located from a plumbing standpoint. At each side of the centre dormer window are seats, the lids of which can be raised, and forming locker space for storage.


The space under the staircase leading to the second floor has afforded a most convenient location for a coat closet. In the principal bedroom two closets of ample size have been provided, in the second bedroom the

space over the staircase has been utilized for closet room, and in the third bedroom a small portion taken off the bathroom where it is not missed has provided ample closet room. The bathroom being lighted by one of the dormer windows is unusually pleasant. The principal bedroom has four windows, and the third bedroom two, so that excellent light and cross ventilation are provided in each.

The piazza, most of which runs along the back portion of the house, affords a shady retreat from the afternoon sun. The placing of the piazza in this location rather than in the front of the house, has several advantages, that of privacy being by no means the least, and the pleasure of being able to watch the garden's progress at such times as going among the flowers would be undesirable. Indeed gardens both back and front of a house are features that are always most desirable for the small house.



Fireplace in the living-room




COLLECTORS' DEPARTMENT

THE EDITOR OF THIS DEPARTMENT WILL BE GLAD TO ANSWER ANY LETTERS OF ENQUIRY FROM ITS READERS ON ANY SUBJECT CONNECTED WITH OLD FURNITURE, POTTERY AND PORCELAIN, GLASS, MINIATURES, TEXTILES, PRINTS AND ENGRAVINGS, BOOKS AND BINDINGS, COINS AND MEDALS, AND OTHER SUBJECTS OF INTEREST TO COLLECTORS. LETTERS OF ENQUIRY SHOULD BE ACCOMPANIED BY STAMPS FOR RETURN POSTAGE

(Collectors' Notes and Queries and The Collectors' Mart will be found in the reading matter columns of the advertising pages of this number.)

Lowestoft

By Mary H. Northend
Photographs by the Author



THE majority of specimens found in Lowestoft collections in this country are not all genuine. They are rather pieces of Chinese porcelain, painted by Chinese artists, and have no connection with the fragile bits manufactured in the little English factory that closed its doors and ceased its output over one hundred years ago.

Of the several wares that have been labeled Lowestoft, there seem to be four distinct varieties: Soft paste Lowestoft china, made and decorated in the town of Lowestoft; so-called Lowestoft that is purely Oriental, made and decorated in China; ware made in China and decorated in Lowestoft; ware made in Holland and decorated in Lowestoft. All of these bear the printed name of the town, since members of the company who traded with them resided in that place.

In the last half of the eighteenth century a factory existed at Lowestoft, a small one, employing at its best but seventy hands, and having but one oven and one kiln. It is impossible when you come to think of it, the great quantities of hard laid porcelain should have been brought over the seas to be decorated and then fired at this one small kiln. If the whole output charged up to Lowestoft had really been here the factory must needs have been the largest in England, which it was not.

The first attempt at pottery making in Lowestoft seemed to have been a rough imitation Delft ware. These included tea services, punch bowls,

dishes, and mugs of various sizes. They were painted in well-known landscapes, or in simple designs, generally with an underglazed blue that was inclined to run and did not make a neat clear outline. In some of these pieces a flight of birds was introduced with a crescent moon in open imitation of the Worcestershire ware.

The ware itself is of a dingy white, coarse, and semi-opaque. The glaze was slightly "blued" with cobalt, and speckled with bubbles and minute black spots which seem to show careless firing. When viewed by transmitted light, the pieces have a distinctly yellowish tinge. There was never any distinctive mark as in the case of crown derby.

In 1790 a change for the better took place in the character of the output. Certain French refugees, driven from their old country by the lawlessness of the great Revolution, began to come into England. One of these men, who was named Rose, obtained employment at the Lowestoft works. He soon became head decorator and introduced taste as well as delicacy of touch into the product. Underneath many Lowestoft handles will be found a small rose which denotes that the work was done by him. The rose is as marked, but before this was known people supposed that it merely represented the coat of arms for Lowestoft borough, which was a Tudor rose.

Roses set back to back, appear on the highest grade of Lowestoft china, and at its best the ware was finer than any sent out by Bow and Chelsea. The Lowestoft red is of a peculiar quality, varying from carmine to ashes of roses, and often approaching a plum-color.



Monogram Lowestoft dish



Lowestoft tea-caddy



Lowestoft teapots and chocolate pot. Collection of Miss Sarah Kimball, Salem, Massachusetts

Roses and garlands of roses in these lovely hues of pink and purple distinguish this china. Dainty and familiar are the flowers and sprigs in natural colors, with delicate borders in color and gold.

In the Metropolitan Museum of Fine Arts there is a collection of more than thirty pieces of Lowestoft with the blue and gold decoration. It is placed in cases with specimens of other old English china and is conspicuously labeled "Lowestoft" many times, showing that the authorities here do not regard it as Oriental. It has the well-known blue border starred with gold, which is very beautiful. There is a shield bearing entwined initials of gold, and some of the pieces show two characteristic birds.

The most familiar style of decoration is that of the dark blue bands or dots or other figures, often overlaid with gold and often with coats of arms. This ware is a hard paste porcelain and is doubtless made and decorated in China. The fact that some of it bears the mark of "Allen Lowestoft" and that Mr. Allen was manager of the Lowestoft works at the time prove nothing beyond the fact that when the dealer sent his order to China to be filled, he ordered his name marked on the bottom. Small quantities of undecorated ware may have been brought from China and Holland to be painted, but we have no record of any such transaction. The duty was heavy and the amount of such ware imported must have been considerable. China is doing this same work for other countries, and it is reasonable to suppose that the managers of the Lowestoft factory sent the greater part of their orders to China to be filled by Chinese workmen upon their own material.

It must be remembered that the English laws up to

1800 placed a heavy duty upon undecorated china when brought direct from Chinese ports, but none at all were imported from Holland. The proprietors of the works were also shipowners, conducting a small trade with Holland. They exported English clay and raw materials for the use of the Delft potters, and brought back in return articles of Dutch faience often painted with names and inscriptions, for which they accepted a commission from private customers.

What our grandfathers used for their best "chaynie" was this very ornamental porcelain, which may be found to-day all through our country, although, like other wares except Staffordshire, it is not so common as in the interior towns.

Luxury was not characteristic of the early New England homes, yet there were those whose household goods would have seemed rich and elegant to-day when pretty and tasteful china, glass and silver come within the reach of so many. Elias Hasket Derby, of Salem, who died in 1805, was accounted one of New England's wealthiest merchants. His estate was estimated at \$200,000, and the inventory is long and interesting. Among crowds of other household "stuff" are mentioned two complete sets of china, one valued at \$230 and the other at \$271. Yet, with all this luxury of china, he owned but eight silver spoons!

It was in the ships belonging to this same Elias H. Derby that crates of china were brought to Salem. From New Haven went many a staunch vessel bearing boards from the friends and neighbors of the captain, and coming home laden with china and stuffs, drugs and rock candy, which were distributed by means of florid advertisements in the papers, or by the milliners



Lowestoft "Arms" teapot. Collection of Mrs. H. P. Benson, Salem, Massachusetts

or fancy goods merchants, who made little ventures in other lines of business than their own. After the Revolution the merchant marine of Salem increased very fast, and they brought goods from every land. In 1786 the "Grand Turk" was the first New England ship to double the Cape for Canton. In 1805 Salem had forty-eight vessels that sailed around the Cape; so no wonder the "notable housekeepers" had cupboards full of china.

Lowestoft is still plentiful in many New England towns, as well as in the South, showing what large quantities of it came to this country; it has the most baffling history of any ware made within two centuries. On the question of this porcelain all china collectors may be said to be ranged in two camps—those who believe that Lowestoft was Oriental porcelain, decorated in England at the town of that name, and those who believe that the decoration as well as the porcelain was made in China. To fully understand the differences of opinion it is well to begin with the geographical position of the town of Lowestoft. It is situated in Suffolk on the east coast of England, ten miles south of Yarmouth. Just opposite, across the North Sea, is Rotterdam, in Holland, a great port of entry for Dutch merchantmen trading from the East from as early as 1600. There was a tax, to be sure, on undecorated ware brought into England from China between the years 1775 and 1800, yet it can be seen how easily china could have been shipped in from Rotterdam, there being no embargo between England and that country.

If such large quantities of undecorated china were car-



Lowestoft, grapeleaf pattern. Collection of Miss Nichols, Salem, Massachusetts

ried to England it is strange that there is scarcely a piece to be found unpainted. I know of but one such piece in this country, a helmet creamer, which is held in a private collection in Newark, N. J.

It is admitted on all sides that as early as 1756 and until 1762, soft paste pottery was made at Lowestoft in imitation of Delft ware, and decorated in blue and white. Pieces dated and signed are held in and about Lowestoft and in several museums in England. Mr. Jewitt, who has unearthed what facts are known about Lowestoft, says: "The collector will be able to distinguish immediately between those examples painted at Lowestoft on Oriental body and those which were potted and painted there."

The porcelain which we call

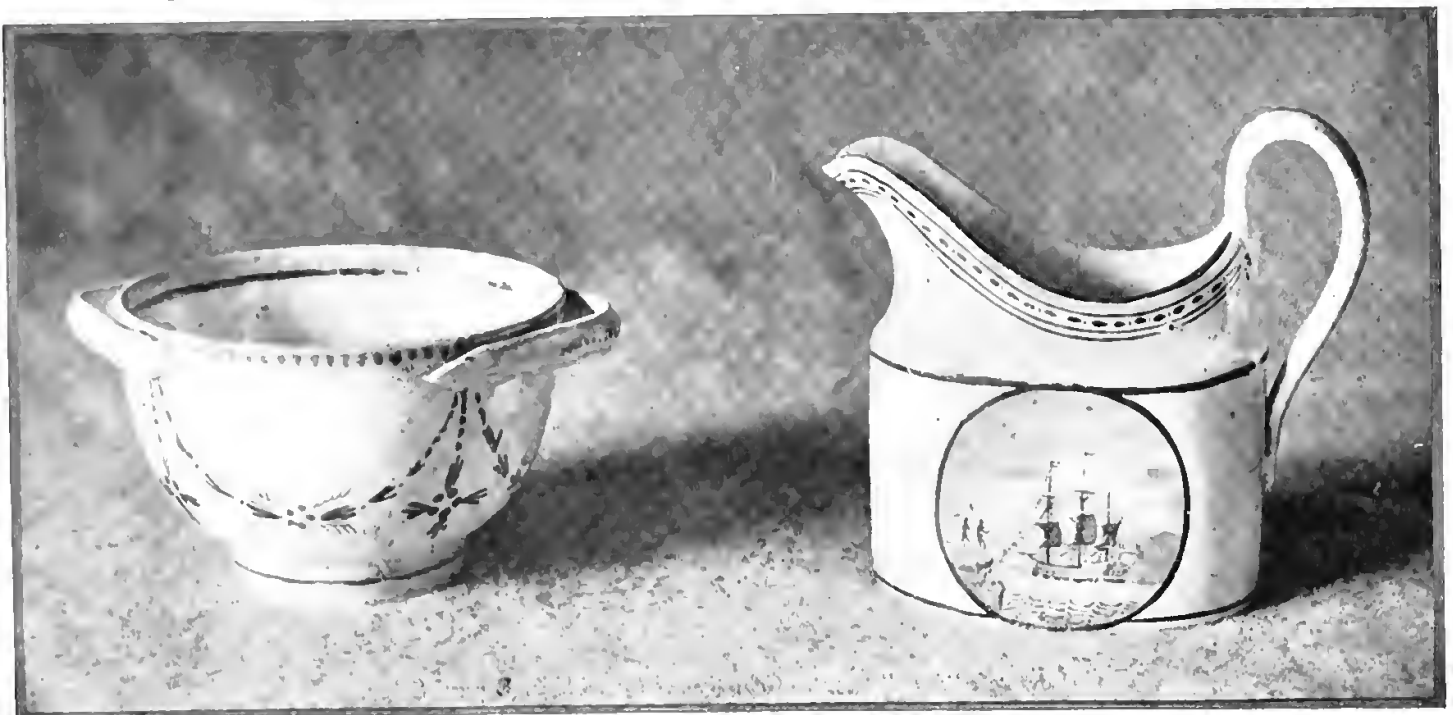
Lowestoft is of a fine pearly tint, the usual color of Chinese porcelain. The decoration has certain characteristics which are all soon learned, and each collector must make up his mind what position he wishes to take in this disputed question if he thinks it is necessary to become an authority.



Two Lowestoft teapots. That to the left has band and monogram in gold, brought to Salem at an early period. The teapot to the right is decorated with the rare rose-spray pattern

One of the richest collections under one roof is found at Concord, Mass. It embraces a great variety, showing all the familiar patterns, and is a study for the collector. One of the most interesting pieces to be found in America is a fine bowl of blue and white ware with Chinese figures upon it, which has the name "Elizabeth Buckle, 1768," inscribed upon it.

Ever since the days when the gallant chevalier, wearing his powdered wig and dressed in short clothes, lifted the ponderous knocker that ornamented the front door, either to join the group within who sat in the large square room



Examples of rare Lowestoft. That to the left is decorated with the festoon pattern, that to the right with a ship scene



Flower-spray and armorial Lowestoft. Collection of Mrs. H. P. Benson, Salem, Massachusetts

indulging in the latest gossip and regaling themselves with a cup of tea, there has been a steady increase in the ranks of devotees of old china, more especially Lowestoft, much of which was brought over to England stored away in the holds of the cumbersome ships, and which did duty at the period when commercial prosperity was at its height.

Little did the fair Colonial dame think as she passed her teacups to the assembled guests that these pieces of Lowestoft which graced her table would later on become most precious heirlooms and that pieces given to the children to play with would long years afterward be locked up in cabinets lest they be broken.

Salem, Mass., has one of the best collections of old Lowestoft probably in New England. There is a wonderful set in the Nichols house of white and gold that is in the grapeleaf pattern. This was brought over from China many years ago as a wedding set, and still shows the gilt monogram on many pieces.

Mrs. Daniel Low has also a fine collection of Lowestoft. Much of this was owned by the late Elias Hasket Derby. Some of these pieces are very valuable. They are black and white, being mourning pieces that came into vogue at the time of Queen Anne's death. Many others are of the sprig pattern, while others are of the rose variety.

There is scarcely a house in this city that does not show wonderful bits of Lowestoft, many of which were brought over at the time of commer-

cial prosperity and have been very carefully handed down.

The legends of old Lowestoft are many and varied. It is stated that a Dutch sailor, wrecked on the coast, in return for hospitality rendered, pointed out the value of white earth discovered on a gentleman's estate, which led to the manufacture of this ware of greater purity than that compared with work of other parts of the country.

The presence of coats of arms upon genuine known pieces of Lowestoft may have caused some confusion, for at the end of the last century a great deal of Oriental china was made having coats and arms of English families upon it. Although Lowestoft bore no resemblance in its body to Oriental ware, people came to suppose that when decorated and re-fired at Lowestoft, it was the original



Tea pieces, armorial Lowestoft

article, but, whether or not, loved for its painted characters.

Lowestoft may be divided into two parts, the first dealing with the early period when blue and white ware was made, and the second when a finer and higher class of goods with heraldic design and floral intricacies were introduced. At one period of its history, the paste of Lowestoft appears to be

much harder than that of Bow or Chelsea.

Roughly just half a century saw the rise and fall of Lowestoft. It was established from 1756, and in 1802 the factory was closed. Many families today possess specimens with names and dates painted upon them, this in addition to personal value is of historic interest.

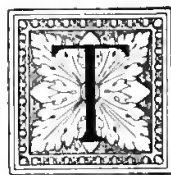


Lowestoft tureens, monogram and bird decoration. The latter is a very unusual pattern



Old Hand-Bells

By Elizabeth Lounsbery
Photographs by T. C. Turner



THE diversified use of bells is as extensive as their size is varied, when one compares the tiny bells used in jewelry, on animals' collars, and the many other uses to which they are applied, to the great bells of the world, the largest of which, the "Czar Kolokol," cast in 1733 in Russia, is said to weigh 440,000 pounds. It is supposed that this bell was never hung, and is now used as a chapel in the Kremlin in Moscow.

During the seventeenth and eighteenth centuries, and even before in England, bells, except when used in a belfry or for a purpose where they were not seen, were made in curious shapes, usually in that of the human form, typi-

fying well-known characters in the history of the country.

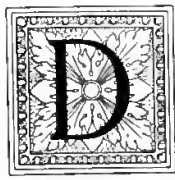
The brass bells illustrated are reproductions of some of these old bells now found in the English museums and ranging from three to six inches in height, representing a late eighteenth century court lady; Queen Elizabeth at an advanced age and again as a younger woman; a Dutch fisher-girl; a lady of the time of George IV; Anne Boleyn in the court dress of Henry VIII; still another type of bell in the Syrian merchant with his curious frock, and an 1830 example with the poke bonnet and characteristic dress. The clapper in most instances is composed of the human feet and forelegs. Bells of this sort are well adapted for both bedside and tea-table use.





Bead Bags

By Jennie Young Chandler
Photographs by the Author



THE FASHION having decreed the revival of the bead bag, forth from ancient chests, trunks and boxes lucky possessors are bringing genuine old-time examples laid away when silk, velvet and leather handbags came into vogue more than half a century ago. The beaded bags or "reticules" of early days, dating back many of them to 1770, were very different from the machine woven ones of to-day. About that time women first began to carry purses. The bead reticules were designed to hold them and take the place of the handkerchief pockets of embroidered silk and linen previously worn. It was possible to buy very few manufactured personal articles of the sort in those days. Women made all their own trifles of dress and the early bead bags were all hand-made. They were fashioned of the minutest of beads, the patterns being crocheted on the finest of silk. Patterns were elaborate and difficult to copy as they were done by formula. Though frequently grotesque in design the coloring of the beads and skilful workmanship made these bags really beautiful and they were among the most highly prized of our great-grandmothers' small possessions. Patterns were as zealously guarded, we are told, as the secret processes of lost arts. To lend one was considered the strongest mark of friendship between women. Very few early bags had metal mountings. Even the handsomest were finished

with a binding of black velvet, black or colored silk drawn up with ribbons or draw-strings of the same. Sometimes silk tops closing in a ruffle were added. The bead bags here illustrated are from the collection of Mrs. Thomas A. Lawton, of Newport, Rhode Island. The bag with metal mounts shown in the reproduction on this page is a very rare example. The bead work is early American, floral in design with the initials M. B. W., but the silver mounting which is very beautiful, is French, and dates back to about 1784. The other bags pictured below are fine specimens of combination floral and landscape pattern belonging to Mrs. George B. Coggeshall, also of Newport. At the top of the page on the left is shown an heirloom owned by Mrs. Henry Robinson of Andover, Mass. It is notable for its exquisite iridescent gold-flecked foundation beads and clearness and perfection of design. A plaid silk top and quaint architectural pattern give interesting character to the bag shown on the right at the top owned by Miss Hattie Erving, of Andover. This bag and Mrs. Robinson's as well, were made in 1820.

There is one advantage in bead bags as objects for collecting. They are most easily taken care of and take up comparatively little room. An ideal way, of course, where one has a small collection is to display them in a small, dainty table case. Where an old bead bag is not too greatly injured it can be repaired by a skilful bead worker.



Early American bead-bags



WITHIN THE HOUSE

SUGGESTIONS ON INTERIOR DECORATING
AND NOTES OF INTEREST TO ALL
WHO DESIRE TO MAKE THE HOUSE
MORE BEAUTIFUL AND MORE HOMELIKE

The Editor of this Department will be glad to answer all queries from subscribers pertaining to Home Decoration. Stamps should be enclosed when a direct personal reply is desired

THE GUESTROOM

By George Crane



WHAT is the home without a guestroom? One might answer this by saying that a home is for the use of the family, where family tastes and individuality are to be kept as in a strong box, where nothing but the admiration of one's friends may look in. This, one admits, is quite true, but what family is there that does not enjoy the pleasure of friendship, and to show friendship one must needs throw open the home where what is dear to one may be shared with another.

Open your door and let your friends enter, provide a bed and let them sleep therein. No matter how tiny the home may be, provide a guestroom and fill it with hospitality and cheer and friendship will grow the stronger, for what is more delightful than to have one's friends under one's own roof, sharing in the joys that make the home a sacred part of one's life?

The guestroom should show the individuality of the master or mistress, but should not contain bits of too personal interest to the members of the family, for, after all, what might greatly interest the folk of the household might in no degree interest a guest, though the ties of friendship might be the strongest. So, then, fill the guestroom with things that will, before all else, gladden the heart of your guest and stimulate the desire to return and make another visit in a room so full of sunshine and gladness.

One cannot be too careful in arranging a guestroom, for this room is a sort of stimulant and must be of the best mixture, or the effect may be sad indeed, as one knows by frequent experience.

To be bright and full of life, the guestroom should preferably have a southern exposure with plenty of windows, one of them being a French window opening on to a little balcony, where early morning plunges into the fresh air might be enjoyed, and where a sleepless night within might be turned into a joyous one without. Let the room be of good size and moderately high ceiled, so that good air circulation is always possible, an indispensable thing to the comfort of the occupant. So far, then, we have exposure, light, size and ventilation.

Color next claims our attention, and careful must we be in our decision and choice, since so much depends on color and its effect upon the general surroundings and on one's peace of mind. A guestroom with a southern exposure will not require such bright or warm colors as one with a northern exposure. All the same, brightness and happy combinations of color can be indulged in. To illustrate an appropriate treatment for a guestroom ideal in its color scheme, furnishing and other equipment, the writer cannot do better than describe the guestroom he recently visited.

The floor is of hard wood with a very simple inlaid border, so bear in mind the foundation upon which the rest of the scheme is built. The walls are papered in a gray paper with a narrow stripe of sage green, and between this fine stripe and the gray ground is a hairline of silver, so that the effect is most pleasing, especially when the light causes the silver stripes to glisten, thus relieving the otherwise dull surface.

This paper runs up to the ceiling angle, where a simple picture molding in cream white separates it from a cream ceiling papered in semi-glossy eggshell paper, making a very satisfactory combination with the treatment of the walls. With unusually simple woodwork, not wrought out in fussy moldings and panels, but with large, flat surfaces done in cream white paint and rubbed to a dull satin finish, the guestroom had an excellent foundation or background for further interior decoration.

A very charming floor covering of a warm gray with a tiny powder design in sage green was put down to see what the result would be. Needless to say, it was never returned to the shop when it had been sent on approval, but remained as a constant reminder of a happy thought in color harmony. The inlaid border of the floor frames this rug and keeps it in place.

The curtains at two of the windows are of cream colored "sun dure," with a narrow edging of silk fringe, and are weighted so that straight folds are always visible—a great relief from the ever flimsy hanging curtains that annoy one with an eye for straight lines, such as curtains always should have unless, of course, when they are properly draped.

At the French window, opening on to the little balcony, cream silk curtains are hung on little brass rods both at the top and bottom, thus allowing the window to be opened without causing disastrous results to the curtains. The light coming through this silk is like sunshine on a dull day, and when the sun is really out it makes the room such a cheerful spot that one is almost envious of its capacity to gladden the room's whole aspect.

Beneath one of the other windows, and screened by a white iron lattice, is the radiator, an object that is so often an eyesore but very essential, indeed, to one's comfort in Winter. The successful concealing of steam radiators has been accomplished with skill and good taste in many of the German houses, and in America the practice of hiding them from view is growing in favor, so that, ere long, one's home may be kept warm without the radiator being visible as a constant reminder of its function in the make-up of the house.

Inside curtains of a soft gray crêpe, lined with cream silk, dress the windows from within and give a note of distinction that is most charming. They also go exceptionally well with the rest of the appointments of the room. The

furniture, which is French, is patterned after the style in vogue during the reign of Louis XVI. It is painted in gray and white and has carved ivory handles and mounts to the dresser and other pieces, giving thereby a welcome contrast and change from the brass and silver one so often seen.

The chair backs and seats and the panels at the head and foot of the bed are made of closely woven rattan varnished till it has taken on a wonderfully mellow tone. The chairs and couch at the foot of the bed and several all-upholstered chairs are done in cushions and covering of gray silk repp, with a silver guimpe and narrow fringe, a pleasant reminder of the curtains and very delightful in its effect. Numerous sofa pillows of soft colors are piled on the couch, suggesting at once the realm of true comfort.

Anyone entering this guest-room would be impressed with a built-in bookcase lined with silver paper, so that when books are removed one catches a glimpse of the silver and minds less the absence of one or many.

On either side of the bed stand little tables with glass plates fitted on top. One of them is arranged for books and magazines and has a lamp of silver holding up a shade made of champagne colored silk. The other table holds a little glass tray with water pitcher, tumblers, matches and so on. On this table there is also a small clock with an electric face, so that at any time of the night it can be turned on and a glimpse will tell whether the hour is late or early.

The dresser is fitted with ivory toilet articles, neat and plain of pattern, and therefore easily cared for. Suspended on a gray silk cord over the dresser is a shade of gray silk that throws the rays from the light inside over the articles in use and aids much in one's toilet.

A chest of drawers and a bureau also have place in this guestroom in case a man is the guest to occupy it—a thoughtful arrangement.

On either side of the bed are two soft, silky rugs in sage green placed on top of the larger one, a delightful and welcome comfort on a frosty morning.

Opening from this room is a dressing-room and off from this, again, is the bath, a room that must never be forgotten or neglected in any home, no matter how humble. Before entering the dressing-room, however, one cannot help noticing how few the pictures are and what very simple but charming subjects have been chosen—mostly old French prints in exquisite chaste frames so thoroughly in keeping with everything else in the whole room. Do not hang a lot of pictures in your guestroom, because it is used less than the other rooms, for when it is used the impression is indeed lasting and should reflect the good taste and discriminating judgment of the mistress of the home.

The dressing-room is a sort of *en-route* room from the bedroom to the bath, where a pause before or after the bath may be enjoyed on a very comfortable couch covered in a simple cretonne. Here is a little dressing-table, a chest of drawers, several chairs and a hair-drying machine, where the hot air dispels all fears of a chill from a too hasty exit.

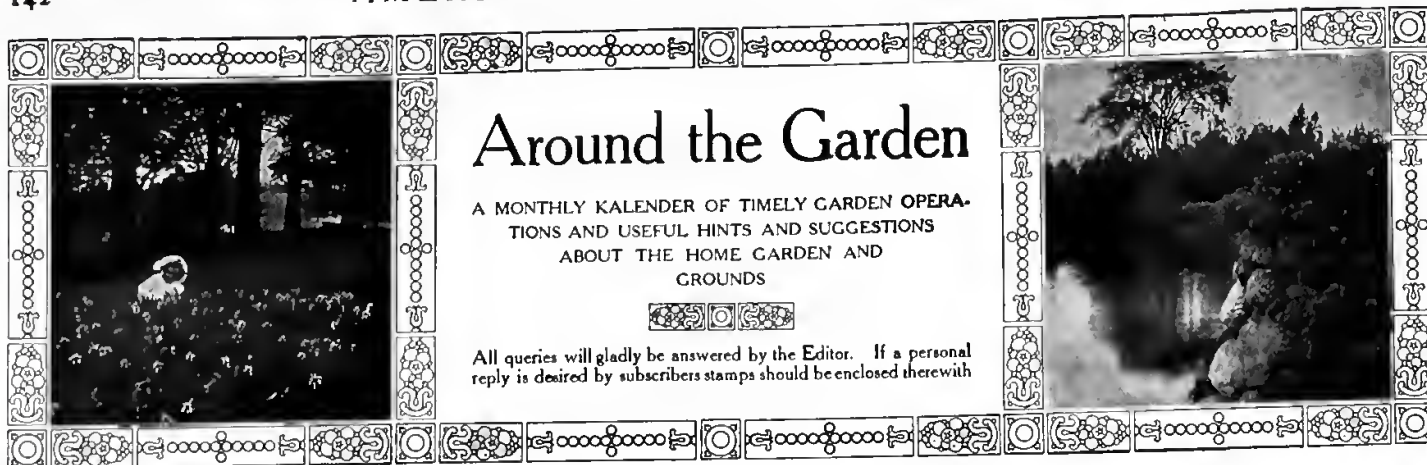
The bath itself is complete in every way, but one need not venture the question, "How?" when the rooms just described are so well thought out.

The closet in this particular guestroom is exceptionally equipped in every detail and deserves a little attention at this point. Large enough it is to hold the usual trunk rack that generally claims its position at the foot of the bed or in a spot equally prominent. The many shelves, little cupboards for hats, boots and so forth, are here tucked away in a most clever manner. This little necessary bit of any room is painted white, and when lighted by the opening of the door the effect is that of a globe of alabaster all aglow.

Make your guestroom attractive and put into it not what you would have in your own room, but what will appeal to the hearts of your many friends.



A well arranged guestroom



Around the Garden

A MONTHLY KALENDER OF TIMELY GARDEN OPERATIONS AND USEFUL HINTS AND SUGGESTIONS ABOUT THE HOME GARDEN AND GROUNDS

All queries will gladly be answered by the Editor. If a personal reply is desired by subscribers stamps should be enclosed therewith

APRIL GARDENING NOTES

By Gardner Teall



APRIL, traditional rainy-month, cannot quench the ardor of the garden-maker. Even though storms compel him to remain indoors, he will only be reminded that the earth is getting into condition for his planting enthusiasm, and he will be arranging seeds, looking over tools, fixing up baskets and making labels and stakes against the busy season, when there will be less time for these things.

BUT it will not be raining all day *every* day, and so, here are some of the things to be attended to outside the house: Asparagus beds to be fertilized (Rhubarb beds also); mulching to be removed from the strawberry bed; coldframes to be put in shape for the tender plants that are to be transferred to them from hotbeds later in the month; Box edging to be set out early; Asparagus beds to be forked lightly when the fertilizer has been spread over them, and bulb beds to be uncovered later in the month. By April fifteenth all spraying must be completed.

CANNAS, French Marigolds, Lantana, Drummond Phlox, Double Petunias, and other seeds should be sown within doors under cover for later transplanting. Pips of the Lily-of-the-Valley should be started without delay. For vegetables, onions, beets, eggplants, peppers

and tomatoes are among those that should be started from seed in flats. Lettuce can be sown outside in hotbeds.

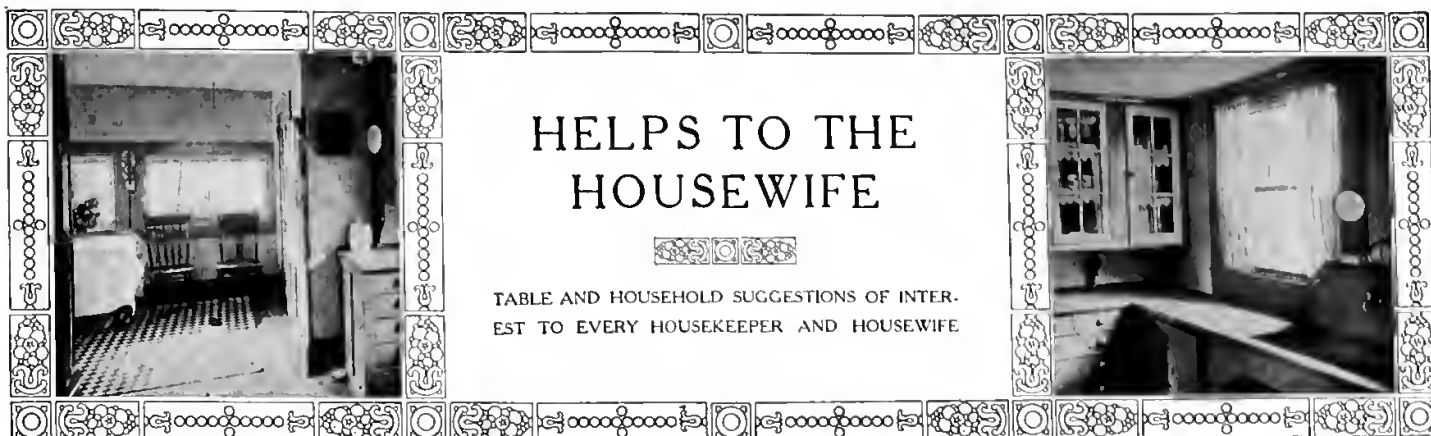
THE garden beginner will do well to remember that good soil is essential to the good garden. Those garden-makers who have been students of Botany readily understand the needs of plant physiology, that plants are, after all, very much like living human beings in respect to their response to environment and proper nourishment. How often we see the garden beginner contenting himself with the thought that because he has purchased packages of seeds of his favorite flowers or of the vegetables which may appeal to his palate, and having scattered these seeds upon indifferent soil, trusting in his sublime ignorance of gardening essentials to Nature's strugglings against all odds to produce for him the little garden of his dreams. Instead he should be studying soil problems before seedling at all. Depth and mellowness of soil are things he must have for his garden. The reason is obvious. Without depth the rootlets cannot find their way to avoid the baked condition of the upper soil during periods of drought, and without mellowness it cannot be open to ameliorating atmospheric influences so necessary to successful plant growth.

AT the bottom of this page the garden-maker will find a useful planting-table for vegetables and in connection with selections which will be made by the garden beginner, he will do well to remember that good soil is quite as necessary to vegetable culture as it is to the growing of flowers.

SPRING PLANTING TABLE FOR VEGETABLES

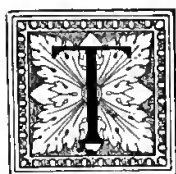
Vegetables	When to Plant	Amt for 50ft row	Distance to Plant		Depth to Plant	Vegetables	When to Plant	Amt for 50ft row	Distance to Plant		Depth to Plant
			In Run	Rows Apart					In Run	Rows Apart	
Asparagus (Plant)...	April	50	1 ft.	3 ft.	4 in.	Lettuce	April-August	½ oz.	1 ft.	1 to 1½ ft.	½ in.
Asparagus (Seed)...	April-May	1 oz.	2 to 4 in.	15 in.	1 in.	Leek	April	½ oz.	3 to 4 in.	15 in.	½ in.
Bean, Dwarf	May 5-Aug. 15	1 pt.	2 to 4 in.	½ to 2 in.	2 in.	Melon, Musk	May 15-June 15	½ oz.	4 to 6 ft.	4 to 6 ft.	1 in.
Bean, Lima	May 20-June 10	½ pt.	3 in.	3 in.	2 in.	Melon, Water	May 15-June 15	½ oz.	6 to 8 ft.	6 to 8 ft.	1 in.
Bean, Pole	May 15-June 10	½ pt.	3 in.	3 in.	3 in.	Onion	April	½ oz.	2 to 4 in.	15 in.	½ to 1 in.
Beet (Early)	April-June	1 oz.	3 to 4 in.	15 in.	2 in.	Okra	May 15-June 15	½ oz.	2 ft.	3 ft.	½ to 1 in.
Beet (Late)	April-August	1 oz.	3 to 4 in.	15 in.	2 in.	Parsley	April-May	½ oz.	4 to 6 in.	1 ft.	½ in.
Broccoli	April-July	35	18 in.	2 ft.	½ in.	Parsnips	April	½ oz.	3 to 5 in.	18 in.	½ to 1 in.
Brussels Sprouts	April-July	35	18 in.	2 ft.	½ in.	Peas	April 10-June 15	1 pt.	2 to 4 in.	4 ft.	2 to 3 in.
Cabbage (Early)	April	35	18 in.	2 ft.	½ in.	Peas (Smooth)	April 1-Aug 1	1 pt.	2 to 4 in.	3 ft.	2 to 3 in.
Cabbage (Late)	May-June	20	2½ ft.	2½ ft.	½ in.	Pepper (Plants)	June 1 to 20	25	2 ft.	2½ ft.	
Carrot	April-July	½ oz.	2 to 3 in.	15 in.	½ in.	Pepper (Seed)	June 1	½ oz.	3 to 6 in.	15 in.	½ in.
Cauliflower	April-June	35	18 in.	2 ft.	½ in.	Potato	April 15-June 20	½ peck	13 in.	2½ ft.	4 to 6 in.
Celery (Plants)	July 1-Aug. 1	100	6 in.	3 to 4 ft.	¼ to ½ in.	Pumpkin	May 1-June 20	½ oz.	6 to 8 ft.	6 to 8 ft.	1 to 1½ in.
Celery (Seed)	April	1 oz.	1 to 2 in.	1 ft.		Radish	April 1-Sept. 1	½ oz.	2 to 3 in.	1 ft.	½ in.
Corn	May 10-July 1	½ pt.	3 ft.	3 to 4 ft.	2 in.	Rhubarb (Plants)	April	25	2 to 3 ft.	3 to 4 ft.	
Cucumber	May 10-July 1	½ oz.	4 ft.	4 ft.	1 in.	Salsify	April-May	½ oz.	3 to 6 in.	18 in.	1 in.
Eggplant	June 1-June 20	25	2 ft.	2½ ft.	½ in.	Squash	April 1-Sept. 15	½ oz.	3 to 5 in.	18 in.	1 in.
Endive	April-August	½ oz.	1 ft.	1 ft.	½ in.	Squash, Summer	May 15-July 1	½ oz.	4 in.	4 ft.	1 to 2 in.
Kale (Borecole)	April-July	25	18 in.	2½ ft.	½ in.	Squash, Winter	May 15-June 20	½ oz.	6 to 8 in.	20	1 to 2 in.
Kohl-rabi	April-June	¼ oz.	6 to 12 in.	18 in.	½ in.	Tomato (Plants)	June	20	3 ft.	3 ft. 4 in.	
						Tomato (Seed)	May 15-July 20	½ oz.	3 to 4 in.	15 in.	½ in.
						Turnip	April-Sept.	½ oz.	4 to 6 in.	15 in.	½ in.

Dates given are for latitude of New York. Each 100 miles north or south will make a difference of from 5 to 7 days in the season. The distances given here indicate the distance apart the plants should stand *after* thinning. The seed should be sown much nearer together. (A) These plants may be started early (in the greenhouse or hotbed, in early spring, or outdoors in the seedbed later), and afterwards transplanted to their permanent location. (B) These crops usually occupy the ground for the entire season. (C) These are quick maturing crops which, for a constant supply, should be planted at several different times in "succession"—a week or two weeks apart. (D) These are crops which often may be cleared off in time to permit planting another quickly maturing crop, usually of some early variety. (E) These crops are supplementary to those in Class D, and may be used to obtain a second crop out of the ground from which early crops have been cleared.



THE TEA-TABLE

By Barbara Caye



TEA drinking in the afternoon is rapidly becoming a fixed American habit. And it is becoming a habit, or an institution, or whatever you please to call it, because people really like it, not because it is a fad copied from our British cousins across the water.

No single feature will contribute more to a general air of charm and hospitality than a well-appointed and attractively provisioned tea-table. Of course, it is most important that all the tea-making paraphernalia and the cups, saucers and spoons should be dainty and tastefully arranged, but it is also equally important that the biscuit, toast, sandwiches and other goodies be toothsome and inviting.

If it is not convenient to have a small table that may be kept in constant readiness with the tea things on it, the next best thing is to have the necessities brought in on a capacious tray. In any event, whether your tea-kettle be of silver or brass, keep it and its accompanying spirit lamp immaculate and well polished.

If you have a tea-table that is kept set all the time, and you *do* occasionally have a large linen cloth thrown over the whole outfit to keep off the dust, be *sure* to remove it immediately after the dust-bearing crisis is over. There is nothing more ghastly than to enter a drawing-room and find a tea-table swathed in cloths. It is like coming unexpectedly upon a funeral or a wake.

Your tea-cloth and doilies or napkins need not be elaborate, but have them of some unusual and attractive pattern if possible. It adds a note of interest. The same is true of the china. If it is pretty and dainty and of some unusual color and pattern, it will lend a charm that nothing else can. As to methods of making tea it would be worse than foolish to attempt to give advice, for each woman has her own particular way which she considers superior to all other ways. One thing, however, ought to be borne in mind. Some people like cream in their tea, some like lemon and some like neither, and if you wish your hospitality to be well thought of you will see that it is possible to dispense your brewing in any of these ways.

Some people, of course, are perfectly satisfied with very thin slices of bread buttered, but it always seems a little flat and monotonous not to have anything else, especially if one has a sweet tooth, as most people have. One usually expects to have some kind of bread for cup number one and then top off with a bit of cake to go with cup number two.

Sandwiches of small, thin slices of bread cut in rectangular strips with the crust removed can be made with so many kinds of delightful filling that it would take a small volume to give all the recipes, so we shall have to be content with mentioning only one sort that is particularly tooth-

some. To make the filling paste, take the amount of cream cheese (as dry as possible) requisite for the batch of sandwiches. Crush fine on a flat board with a rolling-pin English walnuts, almonds and hazelnuts—others may be added if desired—and mix with the cheese, making a stiff paste. Moisten this with as much sherry as the mixture will hold without becoming unmanageably soft. When the sandwiches are made, wrap them up in a damp cloth to keep them moist until wanted.

Richer than bread and yet not so rich as cake is a kind of nutbread, for which we give the recipe taken from an old New England source.

NUT BREAD

To make excellent nut bread, take one egg, one cup of sugar, one cup of sweet milk, two cups of white flour, one teaspoonful of baking soda, two teaspoonfuls of cream of tartar and one cupful of chopped nuts.

Mix the egg, sugar and milk with the flour and then stir in the soda, cream of tartar and nuts. After well mixed and the nuts are distributed, put in a narrow bread pan in a warm place and let it rise for twenty minutes. Bake for three quarters of an hour in a moderate oven.

It is only fair to add that this recipe has a trick of turning out very differently in the hands of different makers.

As we said before, a bit of cake is always delightful to eat with the second cup of tea, and of the possible kinds the number is legion, but, if the comfort and peace of mind of one's guests are to be considered, some discrimination must be exercised in selecting cake provender. It is embarrassing and vexing to have thrust at you a cake so crumbly or so messy with icing that most of it has to be left in the plate.

There are several excellent recipes for small cakes—and small cakes are usually far preferable for teas both from considerations of convenience to the guest and economy to the hostess—which are particularly delicious and also easy to manage.

Of these, little, round, spicy gingersnaps or ginger nuts with a kick to them and a very "morish" taste, come from an old Pennsylvania family cook-book and are made as follows:

SPICE GINGERSNAPS

One quart of molasses, one pound of sugar, one pound of butter, four tablespoonfuls of ginger, two tablespoonfuls of ground cloves and two tablespoonfuls of cinnamon. If desired, a touch of cayenne pepper may be added, but the ginger and cloves will make them quite hot enough for the taste of most people.

Mash the butter and sugar thoroughly together, then add the molasses, stirring in gradually. When well mixed, stir in the spices, so that they may be thoroughly distributed. Then stir in enough flour to make a stiff, dry dough. This will be in the neighborhood of two pounds. Knead thoroughly and roll out thin. Cut out in little roundels about

the size of a small baking-powder box lid. In fact, a box lid answers very well for a cutter. Bake quickly.

These spicy gingersnaps are delightfully crisp and make most acceptable morsels to go with a cup of tea. They should not be put in a cake tin, but tied up in a muslin bag, where the air can reach them, if they are to be kept as brittle as they should be.

SAND TARTS

Another small cake that is always eaten with avidity and in numbers as large as ordinary decency—we shall not mention good breeding—will permit is the sand tart. It is made as follows: One pound of flour, one pound of sugar, one-half pound of butter and two eggs.

Mix the flour, sugar, butter and eggs thoroughly together into a stiff dough. Roll out very thin and cut into a lozenge or diamond shape with scalloped edges. There is really no law of the Medes and Persians about the diamond shape and scalloped edges, but the writer has always eaten them that way from early childhood, and in any other shape they would not seem quite the same cake, so strong is the influence of childish association.

After the sand tarts are put in a large flat baking-pan, brush them over with the white of egg and sprinkle them in the middle of each cake, with a little heap of mixed ground almonds, peanuts, English and black walnuts, and then sift them over with cinnamon and sugar. Bake in a quick oven.

The white of egg acts as a varnish to glaze the cakes, and as a glue it holds the nuts, sugar and cinnamon in place. These tarts should be kept where the air will reach them, so that they will remain crisp. If you bake one batch it is perfectly safe to prophesy that you will bake another and probably larger very soon.

Yet another recipe from the same old cook-book, tested by many generations of use, is for peculiarly delicious crullers. Here it is: One pound of sugar, a quarter of a pound of butter, five eggs, two nutmegs, one half pint of milk, a small teaspoonful of soda, and two teaspoonfuls of cream of tartar. Use just enough flour to make a pliable dough. Roll out, cut in rings and fry to a rich brown in hot fat. Drain in a colander and sift with powdered sugar.

It is always worth while to have some candied ginger or candied orange or lemon rind on the tea-table. Other more complicated candies of home manufacture are also worth making. Stuffed dates are particularly acceptable. Then there are various kinds of nut candy and varieties of fudge innumerable. In a subsequent number some long-tried and successful candy recipes will be given.

ROSES EVERYONE MAY GROW

(Continued from page 120)

ers are cream. "Universal Favorite" really deserves its name. It is a splendid double pink and ideal for hanging over walls and terrace planting.

The Dwarf Polyantha Rose or "Baby Ramblers": As an edging for beds of hybrid Teas, or planting under standards, this type is seen at its best. A mass of these in bloom is a sight not easily forgotten. Their height ranges from eighteen inches to two feet with large clusters of flowers that suggest the Rambler name. "Baby Dorothy," a beautiful carnation pink; "Annie Muller," brilliant rose, blooms from June to late October. "Catherine Zeimet" produces an abundance of double white flowers; "Madam N. Levavasseur" is the original baby Rambler. A dwarf type of crimson Rambler, "Mrs. Wm. H. Cutbush," has the same shade of pink as "Dorothy Perkins" and blooms constantly through the Summer. "Marie Pavie" is a nice white with rose centre.

These are all excellent for pot plants and are grown

extensively as such in Europe. If grown in a cool greenhouse, the flowers last well and they are extremely decorative. Baby Ramblers appeal to all, especially to those who have not the facilities with which to meet their enthusiasm in the growing of the Rose. They supply a variety and quantity of flowers that last the entire season.

MOSS ROSES

Every Rose garden is made more attractive if a few of these old world favorites are planted. The Moss Rose and Boxbush grow side by side in many of the old Colonial gardens, recalling in silent eloquence the memory of other days. The old red English is one of the most popular varieties. "Blanche Moreau," a very pretty white, and Crested Moss, pink, make a nice collection of the bush forms. There is one climbing variety, "Wichmoss," a cross between the hardy Wichuriana and the Moss Rose. It is a very pretty novelty, rosy white, and of vigorous habit.

PLANTING AND PRUNING

A location that is sheltered from north winds and open to all the sunshine possible, is the most favorable for Roses. If the soil is a good heavy loam with natural drainage the conditions are ideal. Should the subsoil be composed of hard-pan or clay, trenching is the best method to adopt. A practical method of carrying out this work is as follows: Take off a section of the top soil, two feet wide and one foot deep, removing it to the other end of the bed. Turn over the soil at the bottom of the trench and mix in some well rotted manure. The top soil of the next section is placed on top of this and the subsoil stirred up the same as the first, and so on to the end of the bed. The soil removed from the first trench fills in the last. A bed prepared in this way will remain in good condition for years, and encourage the plants to root deep into the lower soil, where they will find moisture and food.

Deep planting is essential for grafted or budded Roses. The graft should be three inches below the surface. See that the roots of the plants are not unduly exposed to the air while planting; if they are allowed to dry out they will receive a severe check. Make the hole for the plant wide enough, so that the roots can be spread out, not planted in a hunch. Cover the roots with fine soil and shake the plant to help the soil get between the roots. Make the soil firm by treading it down while filling in, leaving about three inches of the top without firming, to permit it to act as a mulch.

Don't be afraid to prune the plants well, if you want good flowers. Cut back the weak growth almost to the level of the soil and leave from three to four buds on the strong growths, with the top bud on the outside. This will keep the plant open. Make the rows two and one-half feet apart with at least eighteen inches between the plants. Rake in a dressing of bone meal when leveling the surface of the beds. See that no stable manure is in the first foot of soil. The idea is to have the roots go down into the bottom soil. This system of pruning is for the hybrid Teas and hybrid Perpetuals.

Climbing Roses need only the thinning out of the old wood after the first season. This is best done as soon as they finish flowering. It is advisable to leave the strong young canes, cutting out the three and four-year wood, which is easily distinguished by the dark appearance of the bark. Keep a spraying calendar on hand. Bordeaux lead is an excellent preparation to keep the foliage in good shape through the early months, while sulphate of potassium at the rate of one ounce to two gallons of water will prevent mildew and black spot later in the season. By keeping the soil stirred once a week, especially after rain, the plants will be kept in a healthy condition, which will enable them to ward off the attacks of insect pests and disease to a great extent.

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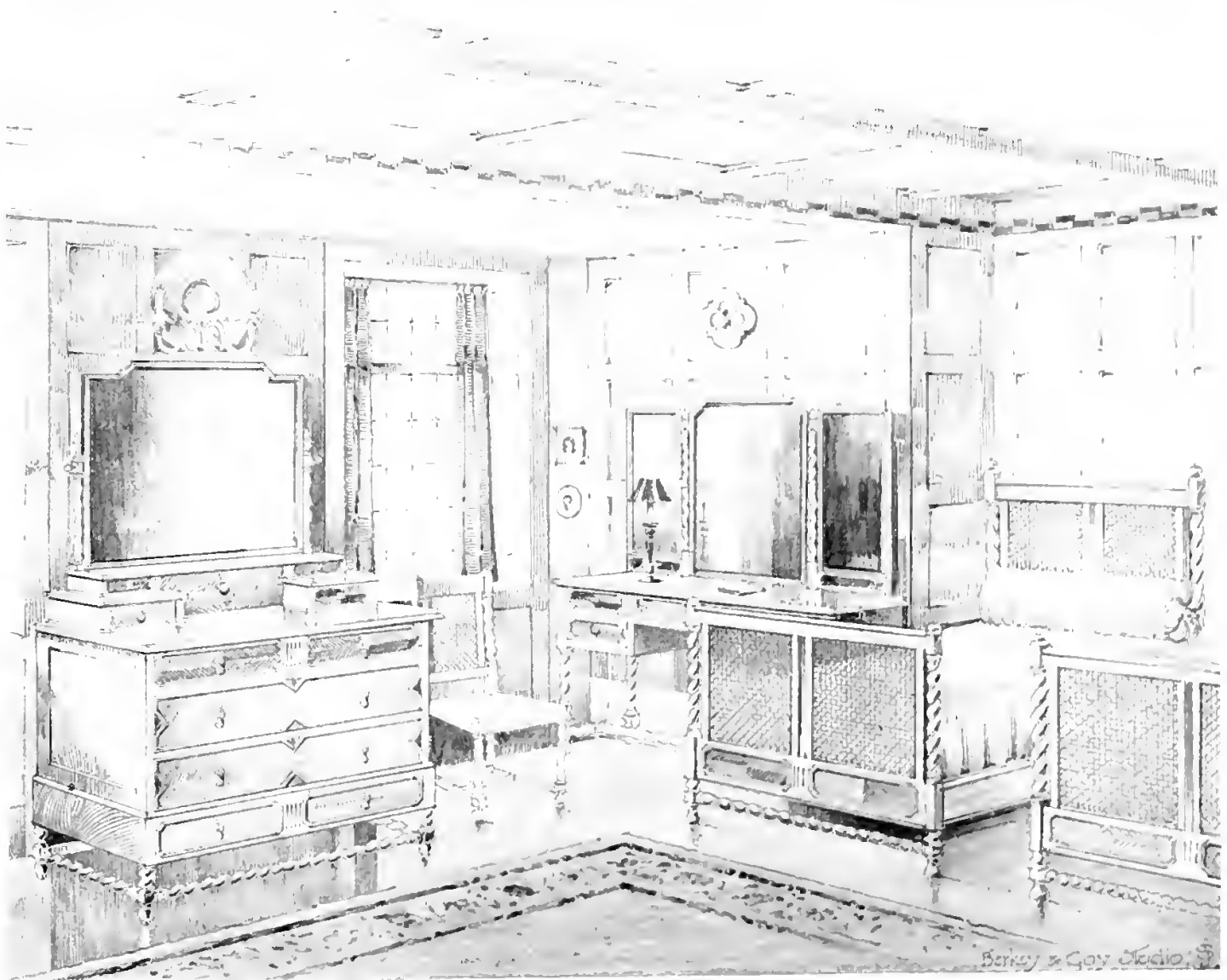
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Collectors' Department



Readers of AMERICAN HOMES AND GARDENS who are interested in old furniture, silver, prints, brass, miniatures, medals, paintings, textiles, glass, in fact in any field appealing to the collector are invited to address any enquiries on such matters to the Editor of the "Collectors' Department," and such letters of enquiry will receive careful attention. Correspondents should enclose stamps for reply. Foreign correspondents may enclose the stamps of their respective countries.

G. A. M.: From the eagle and name indicated on the pewter teapot we judge it to be American make of about 1840, the origin uncertain. The value would be from \$5 to \$10, depending upon the design. The china is probably that of one of the many smaller potteries in Staffordshire, England, of which we are unable to find a record or determine a value as you do not say what the china consists of or the size of the plates. It is probably of 1830 to 1850, and if of deeper blue would have more interest and value. We would judge the mirror to be American make of about 1810 and worth from \$25 up, depending upon condition.

A. B. B.: The salad fork and spoon you describe are probably in their original condition, only somewhat loosened by usage and hot water. Steel was never used in salad spoons and forks owing to the effect upon it of vinegar, which would turn it black and affect the salad. Boxwood, ivory, bone and sometimes black whalebone were used instead. From the design we would say the spoon and fork were of about 1810 and worth from \$12 to \$15 for the set.

S. E. W.: The William Harrison copper medal, 1811, is worth about 15c. Copper cents of 1801, 1798, 1816 and 1838, in good condition, are only worth from 10c to 25c each but in the original condition as issued from the mint are worth from \$1 to \$5 each. Half cent of 1832 is worth 15c. Two-cent piece of 1865 has no premium and is worth only face value. The above are dealer's valuations.

R. S. V. B.: The Juvenalis is the most used of the Latin classics and has been issued in hundreds of editions. Its value is about \$2. "The Knowledge and Practice of Christianity" was extensively used in missionary work among the Indians. It was published in twenty editions and is still in print. It would bring about \$1.

11. K. M.: The almanac which you have submitted to us is an original copy of

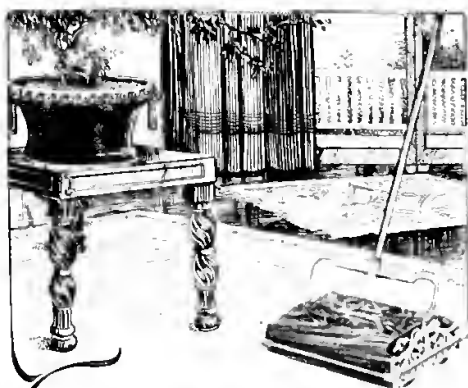
1776, and while scarce is not of great value. It would hardly be of great interest to a collector owing to its incomplete condition and would only possibly be worth \$1 to \$2. If it were complete it would bring about \$5, and if a New York calendar rather than of Philadelphia would be worth about \$10, as there are fewer available.

A. B. P.: The Van Buren table has no commercial value, only sentimental value. As it might be desirable for the collection of Van Buren relics in the state capitol at Albany, it might be advisable to bring it to the attention of the Secretary of State of New York, as it was probably in use by Van Buren when he was Governor or when he was about to become Governor, previous to his election as President. \$25 would be a good price for it.

W. A. S.: Paganini was a celebrated violinist (Italian) 1784-1840, but he never made a violin. If the name referred to is on a paper inside of the violin it may have been mistaken for Paganoni (Antonio), who was a well-known violin maker in Venice in the eighteenth century. If, however, the name is on a small metal plate under the curved end of the instrument, it simply means a name given to the violin by the maker as a distinguishing mark as to its type. The violin would have to be seen and heard to be valued.

A. T. D.: As the pitcher has the registration mark of a diamond with Rd in centre, a miscellaneous mark used in Staffordshire, England, on Minton, Copeland and various other ware from 1850 on, and as the mark "Gleaner" is possibly one of the many small potteries in England of which we can find no record, the value of the pitcher would not exceed \$3 or \$1. It is of too late a period to be of great value or interest.

V. J. H.: As far as we can determine, from your description, each piece of the



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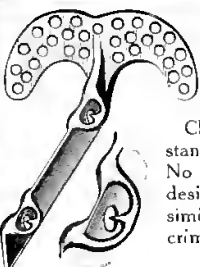
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pewter tea-set would be worth about \$5. The grandfather's clock was probably made by James Taylor, a Scotch clock maker of long-case clocks, 1790-1816. There were also James, Jasper, Jasper 2nd, and two John Taylors who were members of the Clockmaker's Company, 1694-1811, but it would seem that J. Taylor represented James Taylor, the Scotchman. As you do not say what wood constitutes the case, it would be impossible to give a value, as that would depend upon the wood, the kind of works used, elaboration of dial ornament and also of case, as such clocks vary from \$75 to \$300.

E. N.: If the silver porringer was, as you assume, made by Thomas Parr's in 1717, it would be worth between \$50 and \$100, depending upon condition. If you wish to send it to us we can then tell you definitely.

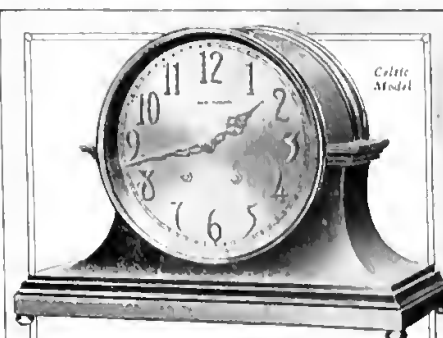
C. L. M.: If "Under The Willows She's Sleeping" has a view of an old house on upper Broadway, New York, it would be worth about 50 cents, if in good condition, and if "Captain Jinks of the Horse Marines" shows a portrait of Captain Jinks on the cover, it would be worth about \$1.50, but not otherwise. The twelve other songs in your list have no commercial value to-day. The old German and French songs have little interest to collectors of music titles here in America. The commercial value of the old music titles depends upon the interest of the lithograph and its subject.

E. C.: It would be impossible to place a value upon the china figure you describe unless it was seen, as the mark is not that of a china maker, but the private mark of the decorator. We assume the figure to be that of St. Dorothea who was a favorite Flemish saint, also in Germany, and is often represented with roses on her head.

S. E. K.: "Furniture of Our Forefathers" was written by Esther Singleton and the introduction by Frank Sturgis, and if the chair you own corresponds to that shown on page 101, namely a rush-bottom chair made about 1700, plain high back with turned rails and front legs with fluted feet, it would have a value of from \$15 to \$20.

W. A.: The painting by Paul Thumann, properly spelled Thumann, which you say appears to be the same in subject as "The Sirens," would have to be seen to be definitely determined. Paul Thumann was born in Tschacksdorf, Lucania, October 5, 1831, was a pupil at Berlin under Julius Hubner and later worked at illustrating in Leipzig. In 1866 he became Professor of Art at the Weimer Art School, and in 1872 at the Dresden Academy and later at the Berlin Academy. He was known as a figure painter and while his recorded works cover a diversity of subjects we do not find "The Sirens" among them. It would be impossible to tell from a mere description just what its status would be as an original or as a copy, but if you will send us a photograph of the picture, we in turn will send it to Germany and can then give you an opinion. The chalk mark is simply a number put on at an auction.

M. E. P.: If the copies of Harper's Monthly Magazine, dating from 1852, are bound they would be worth from 50



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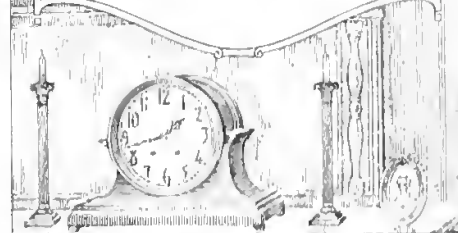
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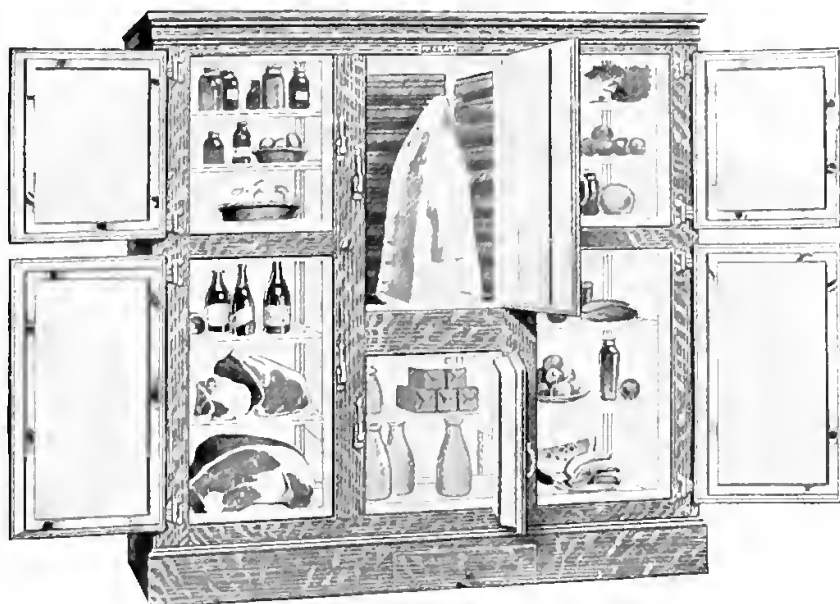
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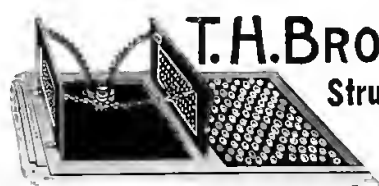
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cents to \$1.00 a year, depending upon condition. If unbound they would be worth from 50 cents to 75 cents a year. The only means we can suggest for their sale would be at an auction sale and would suggest your applying to F. J. Libbie, Washington Street, Boston, Mass., and inquiring if they could be included in a sale there. As you do not describe the case of the clock other than the wood and size, we could not give a definite value as the name, such as we understand it from your letter, is not recorded among the best known clock makers of America. Shelf clocks of that type sell from \$15 to \$50, depending upon the condition and design. The copper lustre mug would be worth from \$2 to \$2.50, depending upon its size and condition.

A. H. D.: If you care to send your ladle, with a written history of its ownership by William Henry Harrison, at your own risk and expense, we will bring it to the attention of a collector who has intimated that he will pay \$20 for a ladle of this kind.

E. K. G.: Old flax wheels of the kind you describe bring from \$10 to \$15. A few years ago they were more in demand for house decoration, but they are not used so much for that purpose now and in consequence do not bring as high prices as they did at that time.

J. W. A.: As the covers are missing from the book of Irish melodies, the book has no commercial value. Even if in good condition it would be worth not over \$2 as there is no demand for song books of this character. The "Illinois Schottische" is worth about 25 cents to a collector of music titles, and the "Rainbow Schottische" about \$1. The illustrated titles having views of New York old buildings no longer in existence or portraits of famous people bring higher prices, and have greater interest to collectors. The miniature would have to be seen to be valued as that would be determined by the texture of the painting, the subject, etc. The brooch you describe would also have to be seen to be valued. The mahogany tea chest with the three compartments is probably worth from \$15 to \$20. The set of mahogany drawers would have to be seen to be properly appraised as such pieces of mahogany bring from \$30 to \$150. As you do not mention the subjects of the silhouettes we would have to have further information before giving an opinion. As the photograph of Lincoln has a revenue stamp on the back, which marks it as an article of commerce, it would be worth from \$1 to \$1.50. We would have to know the marks on the bottom of the cups in order to know their make, also a description of the decoration and its color. The Cork penny of 1659, if in good condition, would be worth about \$1. We would suggest the Collectors' Mart column of this publication as a means of bringing your collection to the attention of a possible purchaser.

E. C. D.: Replying to your inquiry, we would say that the engravers of Paul Reeves' time and earlier are Nathaniel Morse, Thomas Johnston, James Turner, Elisha Gallaudet, James Claypoole, Jr., Henry Dunkins, Nathaniel Hurd, Robert Aitken, John Steeper, A. Billings, Abraham Godwin, Bernard Romans, James Smither, John Norman, Benjamin Jones, Abernethy N. Dearborn, Joseph Callender, Amos Doolittle, Joseph Bowes and Robert Scot.

THE COLLECTORS' MART

Collectors are invited to send short descriptions of their wants and offerings to the Collectors' Mart. Wants and offerings will be inserted in this column without charge. AMERICAN HOMES AND GARDENS takes no responsibility in connection with any of the offerings submitted. All communications should be addressed to "Collectors' Mart, AMERICAN HOMES AND GARDENS, 361 Broadway, New York, N. Y." All replies should be accompanied by a blank envelope, stamped and marked with the register initials (which identify the wants and offerings) in the lower left hand corner of the envelope, the whole to be enclosed in the envelope addressed to the Collectors' Mart. Photographs should be carefully protected and packed flat.

Offered: Antique Scotch grandfather clock made by Fr. Walker, Lockerby. Solid mahogany case, eight-day works. Running. Price, \$125. Photo and full description cheerfully sent if interested. E. N. R.

Offered: A Chantilly lace shawl (black); depth 60 inches, width 108 inches. Book-plate of Lord George Lennox, great grandson of Charles II, showing the royal arms and those of his wife, the daughter of the Marquis of Lothian, 1759. L. M.

Wanted: Copper lustre pitcher in perfect condition, 6 to 7 inches high. H. B.

Offered: Very old, little flax wheel. All hand made. About 250 years old. Further information upon request. E. B. G.

Offered: Large and handsome carved rosewood sofa; several excellent oil paintings, and water colors by well known American artists; Antique rugs, pair of unusually fine Khelim hangings; Chinese and Japanese pottery, bronzes, cloisonne and other curios for cabinet display; unique embroideries, etc. See notice in February issue for other items. M. D. B.

Offered: Antonius Stradivarius violin. Dated year of his death. Can be seen in Philadelphia. H. J. V.

Offered: Dinner service of spode, 120 pieces. Made at Stoke-on-Trent, England, period 1805. Elaborately embellished in flowers and gold on white ground. Each piece marked "Spode" with the Greek cross, numbered differently. All in perfect condition, having never been in use. An heirloom in an English family. N. V. C.

Offered: Stradivarius Violin. Can be seen in Philadelphia. B. J.

Offered: Three wooden fireplace mantels, taken from an old Colonial house, built about 1800. Very interesting pieces and in good order. Also, Bennington bottle, in the shape of a book, 5½ inches long, 4 inches wide, 2 inches thick, marked on the back "Departed Spirit." Also, one second edition, "Edwin A. Barber's Anglo-American Pottery Book." P. R. I.

Wanted: A copy of "The Diamond Singster" (early nineteenth century miniature book). K. T.

Wanted: Rhode Island Colonial paper-money for 20 shillings, date of March 18, 1776. W. E.

Wanted: New York, Brooklyn and Long Island prints, maps, medals, documents, autographs; also governors of New York, engravings and autographs. Will exchange subscription editions of historic books. C. A. D.

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Wanted: Arundel print in fine condition, of Benozzo Gozzoli's angels. L. H. B.

Wanted: Caricatures of Mulready's design for English envelopes. H. O.

Wanted: Early stamped (not embossed) book-plates. G. T.

Wanted: Early Italian stone mosaic work set in metal (jewelry pieces). X.

Wanted: Persian paintings on sheets of mica. O. L. B.

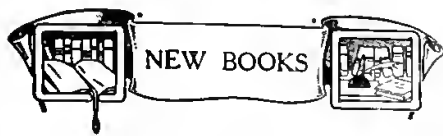
Wanted: Specimens of nineteenth century Chinese glass and other oriental glass. F. J.

Wanted: Small boxed mirror, Persian. Rose-pattern lacquer. H. M. B.

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THE SLEEPING-ROOM. Darmstadt, Germany: Verlag Alexander Koch, Darmstadt, Germany. Boards. Tall 8vo. Copiously illustrated. Price M. 16.

THE DINING-ROOM. Darmstadt, Germany: Verlag Alexander Koch, Darmstadt, Germany. Boards. Full 8vo. Copiously illustrated. Price M. 16.

The two volumes, "The Sleeping-Room" and "The Dining-Room" in the series of "Handbuchs neuzeitlicher Wohnkultur," issued by a German publisher are, nevertheless of great value to the home decorator and home-maker in any land. Both volumes are picture-books of their subjects and the pages are given over to very fine half-tone plates, many of them full-page in size. From the hundreds of illustrations of the most characteristic examples of the finest work in decoration of modern German artists and decorative-architects the American home decorator and home furnisher will glean many highly useful hints, for Germany to-day is the acknowledged leader in the decorative arts. Both these volumes are beautifully printed and will prove a veritable mine of helpful suggestion to everyone.

COLONIAL ARCHITECTURE FOR THOSE ABOUT TO BUILD. By Herbert C. Wise and Herbert C. Beidleman. J. B. Lippincott Company: Philadelphia and London. 1913. Cloth. Large 8vo. Illustrated. 269 pp. Price, \$5.00 net.

In the many books on Colonial buildings the writers soon stray from the fabric to the parts the owners or occupants have played in history or genealogy. The scope of "Colonial Architecture for Those About to Build" differs from this order of things inasmuch as the text is confined to the buildings themselves. The book is beautifully and copiously illustrated and presents many beautiful phases of Colonial architecture, which are not to be found in other books by reason of the fact that they have been more concerned with history than architecture.

THE CURIOUS LORE OF PRECIOUS STONES. By George Frederick Kunz. Philadelphia and London: J. B. Lippincott Company. 1913. Cloth, 8vo. Gilt tops. Illustrated. Color plates. 406 pp. Price, \$5.00 net.

As the author of "The Curious Lore of Precious Stones" says in his preface, the object of this book is to indicate and illustrate the various ways in which precious stones have been used at different times, and among different peoples, and more especially explain some of the curious ideas and fancies that have gathered around them. The author, as possessor of a very fine library on the subject of gems, has had at hand practically all the source-books of gem lore recorded by writers and observers for several centuries. The author generously acknowledges his indebtedness to these writers, though his conscientious use of foot-notes of attribution which appear on nearly every page is somewhat distracting. A general bibliography appended at the end should have been sufficient, reserving for important references foot-notes below the text. Those who have not had access to the original volumes upon which Dr. Kunz has drawn will find this volume on precious stones a veritable quarry of curious lore; fully covering gem superstitions and their subjects, the



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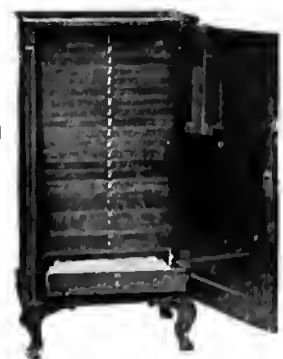
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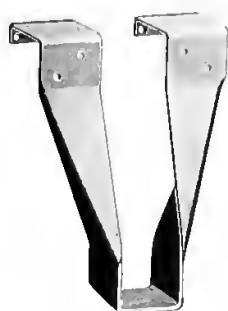
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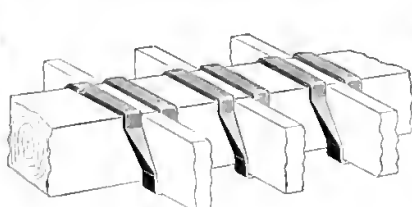
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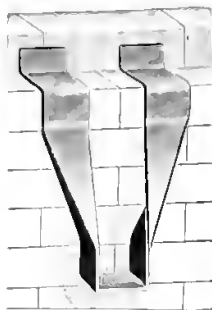
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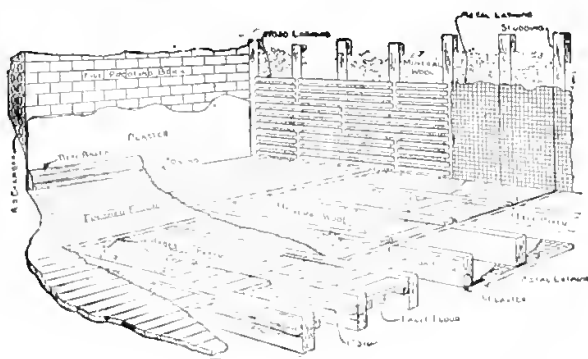
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JAN VERMEER OF DELFT. By Philip L. Hale. Boston: Small, Maynard & Company. 1913. Cloth. Large quarto. Illustrated. 389 pp. Price, \$10 net.

"We find the best men by a process of elimination," says Philip Hale in "Jan Vermeer of Delft." "At the outset it may seem strange to call Vermeer the greatest painter who has ever lived. Yet if one looks at painting from the realistic standpoint one of necessity arrives at something like this idea. One may readily conceive that Titian and Giorgione were more seductive artistic personalities; that Da Vinci was more subtle. Raphael a greater draughtsman. But when it comes to sheer downright painting it would seem that Vermeer was in most respects the leader of all. Of course there were giants like Velasquez, Rubens and Rembrandt, who did very wonderful things. But none of these conceived of arriving at tone by an exquisitely just relation of color values, and it is this idea that lies at the root of all really modern painting." The United States, which now possesses nearly one-third of Vermeer's known works, owns as follows: *Young Woman Opening a Casement*, Metropolitan Museum of Art, New York, which also has on loan the late J. Pierpont Morgan's *Lady Writing: The Soldier and the Laughing Girl* and *The Music Lesson*, both in the collection of Henry C. Frick, New York; *Lady With a Lute*, collection of Mrs. Henry E. Huntington, New York; *A Girl Asleep*, collection of the late Benjamin Altman, New York; *The Concert*, collection of Mrs. John J. Gardner, Boston; *A Lady Playing a Guitar*, collection of John G. Johnson, Philadelphia; *Woman Weighing Pearls or Gold*, collection of P. A. B. Widener, Philadelphia.

Mr. Hale's volume is the first book on this great master in the English language, though many other art writers in recent years have devoted chapters to singing Vermeer's praises. Mr. Hale, who is a son of the late Dr. Edward Everett Hale, has himself a high place among American painters and he brings to his task a lifelong study of Vermeer's work. His book is at once a criticism and an appreciation, and in his dual capacity as artist and author he is able to interpret saliently and intelligibly not only Vermeer's own art but also the art of painting in general, in a way that makes his volume of unusual value to the general student no less than to the specialist.

JAPANESE FLOWER ARRANGEMENT. By Mary Averell. New York: John Lane Company. 1913. Half buckram, 8vo. Illustrated. 218 pages. Price, \$1.50 net.

As students of Japanese subjects well know, there are famous "schools" of flower arrangements in vogue among the Japanese. These various "schools" or systems, as one might better call them, are founded upon what are often quite different principles. Just as Mr. Josiah Couder, who wrote "The Flowers of Japan and the Art of Japanese Floral Arrangement," was an enthusiastic exponent of the Enshu-Ryu school, with its intensely decorative ten-



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dencies. So has the author of "Japanese Flower Arrangement," Mary Averell, come forth in this volume as an enthusiastic supporter of the Ike-bana school, which latter system of flower arrangement is a more natural and simple one, a system more free from artificialities than Enshu-Ryn. Ike-bana, the Japanese word for flower arrangements, means *living* flowers, and explains by its derivation the fundamental principles of the grouping. Miss Averell's book is well written and helpfully illustrated. Anyone who loves flowers and anyone interested in Japanese art, will find both pleasure and profit in its pages.

FIRST STEPS IN COLLECTING. By Grace M. Vallois. Philadelphia: J. B. Lippincott Company. 1913. Cloth, 8vo. Illustrated. 324 pp. Price, \$1.50 net.

We have had occasion to review Miss Vallois' "Antiques and Curios in the Home" in an earlier number of AMERICAN HOMES AND GARDENS and her present book, "First Steps in Collecting," is equally delightful, although the reviewer does not consider the title to have been well chosen. "Essays of a Collector" would have been more fitting for the number of subjects covered in "First Steps in Collecting is a very limited one—Old Furniture and Old Pottery and Glass—and "First Steps" suggests a broader field. While Miss Vallois' books on collecting are not learned they are unusually interesting and dependable. Their main charm is their anecdotal one, and after all, secondary to beauty, for why do we collect if not for the stories the objects in our collections tell?

PRODUCTIVE POULTRY HUSBANDRY. By Harry K. Lewis. Philadelphia: J. B. Lippincott Company. 1913. Cloth, 8vo. Illustrated. 536 pp. Price, \$2.00 net.

During the past few years a large number of books pertaining to the poultry industry have been written, some dealing with special branches of the business, others covering the entire subject in a general way. The great lack in the poultry literature of to-day is a work which shall cover the subject in a thoroughly scientific yet practical manner, dealing with each branch in a detailed yet popular way, and giving to the reader the results accomplished by scientific research at our various experiment stations, combined with the views and methods which are most successful in every-day poultry practice. "Productive Poultry Husbandry," by Harry K. Lewis, contains, in an abbreviated form, the observations, practices and experiences of the author while engaged in various poultry enterprises, as practical poultryman, student and teacher.

THE SUBURBAN GARDEN GUIDE. By Parker Thayer Barnes. New York: The Macmillan Company. 1913. Cloth. 16mo. 147 pp. Price, 50 cents net.

"The Suburban Garden Guide," by Parker Thayer Barnes, is something new in garden literature in the way of a small handbook. The first chapter is taken up with the subject of the best vegetables for the home garden and this is followed by a chapter on the best flowers for the home garden; How and When to Spray; Fertilizing the Small Garden; Various Planting Tables, and Planting Gardens conclude this little book, which every amateur should be glad to have.

AMERICAN LITERATURE. By William J. Long. Ginn & Company, Boston and New York. 8vo. Illustrated. xxi + 481 pp. Price, \$1.35 net.

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MEDIEVAL BY-WAYS. By L. F. Salzman, F. S. A. Boston and New York: Houghton-Mifflin Company. 1913. Cloth. 8vo. Illustrated. 192 pp. Price, \$1.75.

"Medieval By-Ways," by L. F. Salzman, consists of studies of the lighter side of the Middle Ages. Ordinarily research among the legal and other documents preserved in the Public Record Office and similar depositories of ancient archives is a pursuit which our friends politely assume must be very interesting, chiefly because they cannot believe that anyone would undertake so dull an occupation if it were not interesting. But if this book was written with a purpose, that purpose seems not to have been to instruct and edify but rather to interest and amuse. The various chapter heading subjects assume at least the trend of this delightful use: Wise Men and Others, Highways, Coronations, Those in Authority, and Ivory Ages and Peacocks.

MOTHER GOOSE. By Arthur Rackham. New York: Century Company. 1913. 1to. Illustrated. 262 pages. Price, \$2.50 net.

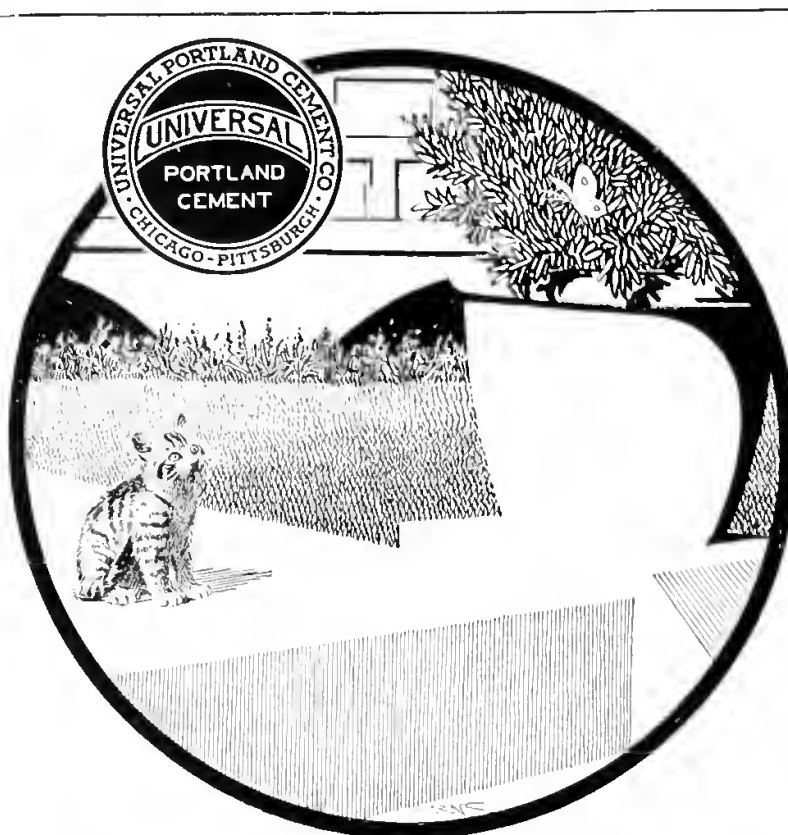
Any book by Arthur Rackham is a distinct achievement in the world of illustrations, and "Mother Goose" is no exception to this statement.

MAKING THE FARM PAY. By C. C. Bowsfield. Chicago: Forbes & Company. 1913. Cloth 8vo. 290 pages. Price, \$1.00 net.

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DOMESTIC BIRDS. By John Henry Robinson. Boston: Ginn and Company. 1913. Cloth. 8vo. Illustrated. 309 pp. Price, \$1.35 net.

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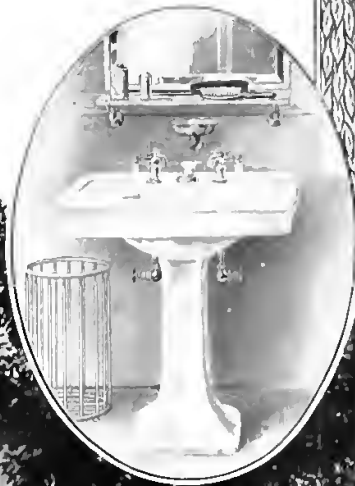
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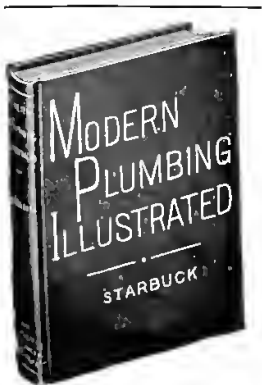
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Plumbing for Public Toilet Rooms
Plumbing for Bath Establishment
Plumbing for Engine Houses
Plumbing for Stables
Plumbing for Factories
Plumbing for School Houses, etc. [by Electricity
Thawing of Underground Mains and Service Pipes

DANDIES AND MEN OF LETTERS. By Leon H. Vincent. Boston and New York: Houghton Mifflin Company. 1913. Cloth, 8vo. 313 pages. Illustrated. Price, \$3.00.

Thackeray dearly loved a dandy. We should know that for a fact even if we had not his daughter's word for it. He would have enjoyed Leon H. Vincent's "Dandies and Men of Letters" had he lived in this day to read it. Beginning with the celebrated Mr. Brummell, Mr. Vincent has given us delightful characterizations of some of the world's most famous dandies and men of letters, Count Alfred D'Orsay, Lord Byron, Samuel Rogers, Thomas Moore, Thomas Hope, Fonthill, Thomas Love Peacock, Charles Kirkpatrick Sharp, Benjamin Disraeli, Bulwer Lytton and Henry Crabb Robinson—these are the names about which Mr. Vincent gossips so delightfully.

WHAT POULTRY SHOWS DO FOR THE AMATEUR

THAT poultry and pigeon raising as an industry has advanced with enormous strides within the past ten years is evidenced in the keen competition that exists in our leading shows. But what is more gratifying from our standpoint is the fact that year by year the gentleman farmer, the country resident and suburbanite are becoming more aware of the fact that they can raise and maintain on a very limited space enough hens to supply the table with fresh eggs and hens not of the common types but such as will make an additional adornment to the estate or residence and that if he is further inclined toward the decorative he can have in the back yard an aviary of choice fancy pigeons, which will bring him much pleasure and some squabs. To the prospective fancier these annual exhibitions are of the greatest value. They give an opportunity for him to see under one roof every variety and breed of poultry and pigeons and thereby enable him to select the particular specimen which best pleases the eye or is best suited to the particular condition of his home surroundings. New York has, for various reasons, become the Mecca of large exhibitions and this year the specimens were exhibited from more sections of the country than ever before. Breeders were represented from the states of New York, New Jersey, Pennsylvania, Rhode Island, Virginia, Ohio, Massachusetts, Maryland, Connecticut, Georgia, Tennessee, Vermont, Michigan, Indiana, Iowa, Kentucky, West Virginia, Florida, California and Canada. In addition some of the most prominent breeders of England sent across between eighty and ninety specimens.

It was interesting to note that many of the birds had traveled over three thousand miles to reach the exhibition. Fifty odd of them came across the country from California, and over eighty across the Atlantic Ocean from England. An innovation this year was a series of illustrated lectures by well-known authorities.

Among the strongest features in the poultry department was a very large number of exhibition pens of four hens and a male. Many of these pens were listed at reasonable figures for high quality birds and the beginner was given a chance to see what he was buying and to set himself up in the fancy with matured birds ready for every purpose during the coming season. In the pigeon section the Oriental varieties and the German Toys were unusually strong in quality and number. No variety of pigeons are more picturesque or are suited to the suburban home than are these.



Keep Your Car!

The White Company's Solution of the Annual Trading Problem

Too many cars sold today are built to be traded; to last but one or two years; of ordinary materials; of extreme design; and, therefore, quickly useless and out of style. The second-hand market is flooded with such cars, and their value is next to nothing.

There Are Practically No White Cars on the Second-Hand Market

The real merit of any make of car is best shown by its absence from the second-hand market.

Look through the classified lists of any newspaper. Note the scarcity of Whites in the column after column of cars advertised for sale. Think what this means.

The chassis of White Cars are built in the same factory, by the same men, of the same identical materials as White Trucks.

And the most essential points of motor truck superiority—the features which have given White the supremacy among all motor trucks, both in quantity and value of production—are durability and continued economy of operation.

The bodies of White Cars are proper in outline, dignified and conservative, and because never extreme, are always in style.

White bodies are built, like White chassis, to last for years, and are not designed to make the owner feel obliged, for mere appearance sake, to purchase a new car every year.

Extreme styles in motor cars are due more to the desire on the part of the manufacturer to

force an immediate market rather than to sell cars which will give definite satisfaction for years to come.

So thoroughly does the public believe in the superior wracing qualities and continued economy of operation of White Cars, that every White Dealer has a waiting list for used White Cars which he cannot supply.

The White Company, as far as White Cars are concerned, has no second-hand problem.

And because the demand for used White Cars so far exceeds the supply, White Owners are continually importuned to trade their cars for other makes, because dealers know that used Whites can be sold immediately for the highest cash price.

But White Owners rarely trade. They know that their old Whites are better today, more economical to operate, and will be worth more next year and in years to come than the new cars offered in exchange.


Buy your car from a manufacturer who builds for keeps—not for trades.

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